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FAR-FAMED BALLET FROM RUSSIA BEGINS AMERICAN INVASION

Initial Performance of Diaghileff Troupe Received in Friendly Manner by Distinguished New York Audience—But Sensation Made in Paris and London Is Not Duplicated—Dancers at Their Best in Typically Russian Movements—Stravinsky's New "L'Oiseau de Feu" a Work of Pronounced Musical Value—Riotous but Harmonious Color Combinations in Scenery and Costumes

SERGE DE DIAGHILEFF'S Russian Ballet revealed itself to Americans at the Century Theater, New York, last Monday evening. With the past history of this exotic organization and its wild-fire ante-bellum triumphs in Paris and London, the artistically disposed in these parts are too well acquainted to require any fresh reminders at present. The rhapsodies of those who saw it abroad and the sweeping prophecies of those who have been pleased to regard this unique body as the true repository for the germs of future art long ago awakened in its behalf a large and obvious interest. Small wonder, therefore, that the operagoers of New York cheerfully agreed to dispense with their customary pleasures during the last month of the current Metropolitan season and to turn over the opera house to voluptuous choreographic delights; or that the preliminary fortnight at the Century should have been almost completely sold out days before the curtain was lifted on the novel entertainment.

A glittering audience, that included as many representative figures of the musical and other artistic communities as could obtain admission to the house for love or money, crowded the theater on Monday. Many had seen the affair abroad and waited expectantly to institute comparisons. The rest, fed fat on reports of the wonders they were to behold, of a new gospel of aesthetic emancipation to be proclaimed, sat in the grip of such mysterious tension as precedes the unfoldment of great happenings. Before the evening ended this tension had relaxed, if not altogether disappeared.

Four works of widely different character constituted the first program. Its more pretentious features were the choreographic dramas, "L'Oiseau de Feu," with music by the redoubtable Igor Stravinsky, and "Scheherazade," done to the familiar symphonic work of Rimsky-Korsakoff. Between these came the short "Princesse Enchantée" of Tschai-kowsky and a strange fantasy, called "Soleil de Nuit," with music culled from Rimsky-Korsakoff.

The ultimate success of the Diaghileff Ballet cannot be predicated from the temper of Monday night's gathering. Some time must elapse before it will be reasonably possible to measure the real trend of popular sentiment with respect to the new importation, to determine whether its American destiny is to be that of a transient fad, whether it will abide secure and lastingly in public favor or if its foreign vogue cannot be duplicated. The applause at the première was enthusiastically cordial, as first American greetings to individuals and institutions of reputation elsewhere well grounded are wont to be. And one heard sincere expressions of interest and ad-



—Photograph © Underwood & Underwood

MARGARET WOODROW WILSON (ON THE RIGHT) AND MR. AND MRS. ROSS DAVID

The President's Daughter, Who Has Become an Active Factor in our Musical Life Through Her Singing, Pays a High Tribute to Mr. and Mrs. David, Her Teachers, in Whose Studios This Picture Was Made. (See Page 6)

miration over the new and original features that abound in the entertainment.

Yet the wild transports of ecstasy supposed to have been stimulated by Mr. Diaghileff's company in London and Paris did not materialize at any time on Monday. Is New York more stolid or did the troupe not give of its greatest? Whichever is true, it was possible to observe that the warm plaudits did not suffice entirely to stem an undercurrent of disappointment. Obviously, while the pleasure was often considerable, the total thrill did not meet previously formulated anticipations. The mighty revelations may burst upon us later; they did not last Monday. In all likelihood the ballet will require some time to live down the effect of the clamorous advance trumpeting it has received. Not that its good report has been unjustified; but such heralding always leads to the expectation of miracles.

Among those familiar with the ballet from abroad, there prevailed the notion that the absence of Nijinsky and Karsavina made itself felt to the point of depriving the organization of an essential element of its personality—and this though *esprit de corps* and individuality of ensemble are supposed to constitute its fundamental greatness. And there were also rumors of freshly recruited material in the ranks that had not yet amalgamated sufficiently to insure ideal smoothness and facility of co-operation. All of which should clarify itself at future representations.

Aims of the Troupe

A detailed discussion of the aims and methods of the Diaghileff ballet is not

feasible at this writing. It involves a consideration of aesthetic principles beyond the scope of the present brief and necessarily incomplete review. It must suffice to note that the ideal pursued centers itself in the correlation of arts, in the balance and interdependence of a diversity of factors so co-ordinated as to produce a potent unity of emotional and artistic effect.

In this object there is nothing new. It is merely a restatement of the Wagnerian purpose and stretches back to Gluck. But whereas these masters sought to cultivate it to far greater ethical and spiritual ends, they were hampered by the unequal development of the component artistic factors and the imperfect realization of certain basic features of their conceptions. In general, they had to content themselves with compromises. The Russians are more fortunate. They evolved a scenic plan and an order of personal accoutrement in absolute conformity with the type of choreographic action and dramatic scheme they exploited, and music to a large extent bearing a relative kinship to both. The method of emotional conveyance is necessarily more restricted and less explicit and eloquent than in opera and it tends, of course, to monotony. But the fusion of devices in such pieces as "L'Oiseau de Feu" and "Scheherazade" is extremely fortunate in proportion and in unity and succinctness of achievement. Mood and atmospheric suggestion are the natural products of the combination.

The dancing of Diaghileff's troupe accomplishes its most signally fortunate results when carried out in a manner furthest removed from the convention-

alities of the classical style. Incessant and individual action and movement in massed effects, with grotesque movements of arms and legs, swaying of the body, curious skips while sitting on the haunches, little somersaults and the like (all practiced by different groups simultaneously) provide a striking and altogether novel note in the harmony of the ensembles. The arrangement of groupings departs widely from the stereotyped plan. Labyrinthine interlacings of dance figures, queer serpentine twinings are, nevertheless, astonishing in the formal order of their devising and execution. And yet one remarked a degree of awkwardness in the performance of some parts of "L'Oiseau de Feu" that should not be in a body having professedly as much experience of co-operation as this. Vacillations of rhythm also marred certain parts of Stravinsky's ballet in places of conventional and strongly defined rhythmic impulse—a lack of unanimity by no means intentional.

In dancing of the pure, classical order the organization made a comparatively inefficient showing. Beyond a certain agility, neither Messrs. Bolm nor Massine disclosed abilities in any way equal to those of a number of other male dancers who have been seen in this city of recent years, while Xenia Maklezowa, despite a certain respectable technical proficiency, was very heavy and not for a moment to be classed with such artists as Genée or Rosina Galli—to say nothing of the peerless Pavlova.

By all odds, the most engaging and original feature of the evening's bill

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FAR-FAMED BALLET FROM RUSSIA BEGINS AMERICAN INVASION

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came with "Le Soleil de Nuit"—a delicious fantasy, and absolutely indigenous to the Russian soil. Herein disappear the last vestiges of the conventional ballet and in a frame of marine blue and flaring red there disport themselves on a yellow flooring a band of inimitably garbed little men and women. Above hang rows of naively painted suns with puffy red faces, funny eyes, noses and mouths and scalloped edges. Dressed in mixtures of red, purple, white, blue, green and brown the little people leap, dance, hop, run about in spirals or concentric circles, tumble about on the floor and, in short, cut all manner of indescribable capers. The huge gilded headdresses and strange, bustled hoop skirts of the women give them an inimitable appearance of midgets in ceaseless activity. In and out among them dance a red-wigged clown in what looks like a sewed-up night shirt and a graceful youth bearing two gilded paper cymbals. The music (of delightful folk-like character) is from Rimsky-Korsakoff's "Snegor-otchka" with a movement of his "Antar" Symphony serving as prelude. This episode brought the most spontaneous applause of the whole evening. Certainly it was the most distinctive offering of the night and these tiny folk of Russian lore might have repeated their grotesque games and evolutions *da capo* if many in the audience could have had their way.

The other short number, "La Princesse Enchantée," proved merely a conventional *pas de deux*. It received much applause though not remarkably well danced. Bakst's scenery, consisting of a monstrous scarlet tropical plant against a dark background, was striking though shabby and not particularly beautiful.

Stravinsky's Music

Of the two ambitious undertakings, "L'Oiseau de Feu" may be considered in advance because of the unfamiliarity and interest of Stravinsky's score. Golovine's settings of elusive greens and purples with a touch of red and bathed in a mystical atmosphere by the finely contrived lighting (a hazy purple with one bright shaft of yellow) were extremely happy in their suggestiveness, though the garden wall and gate proved rickety enough to mar the full illusion. The plot of the piece—devised by Fokine—need not occupy prolonged attention. A tsarevich captures a magical bird which favors him with one of its magical feathers in recompense for its liberty. Beset by a wicked ogre and his minions, he summons the bird by means of the feather talisman and is saved from metamorphosis into a stone. The ballet was first brought out six years ago, but Stravinsky appears to have composed parts of the music previous to that for Rimsky-Korsakoff shortly before his death requested him to "stop playing that horrible stuff for fear I should begin to like it." Hence it does not represent the composer's latest and most anarchic manner. But it is a most interesting piece of work notwithstanding, one of the best things of its kind recently heard here. True there is nothing Russian about it, save three or four melodic fragments akin to folk tunes. The whole conception is steeped in the dialect of France and rooted in Ravel, Debussy and Dukas in spirit, harmonic effect and orchestral device. One thinks of "Daphnis and Chloe." There are eerie puzzles, and indefinable surprises coming from minute subdivisions of strings—muted, *ponticello* and otherwise; from trombone *glissandos*, and tenebrous thumpings in the deepest regions of the orchestra. But the music has more than mastery of workmanship. It is dramatically apposite, picturesque, rhythmically diversified and excellently ordered in its exposition of transitory moods, from the mystical opening to the triumphant proclamations of the close. But there is certainly far more bite and ferocity in this music than Mr. Ansermet got out of it.

"Scheherazade" is not new here, having been brought out at the Winter Garden by Gertrude Hoffman some six years ago. Bakst's scenery and costumes are here unfolded resplendently. The mounting is unquestionably stunning with its dominant scheme of vivid green spotted with violent blue and relieved by a set of orange columns and an orange carpet. The costumes with their riotous hues harmonize, none the less, with their surroundings and among themselves. In the action is dramatic

life, tenseness and thrill—elements vividly set forth in performance. To be sure nobody could conscientiously have been shocked by the orgies of the adolescents and the ladies of the harem. But the free-for-all slaughter on the return of the duped sultan was quite breathtaking.

The action has been sufficiently well consorted with the music. As an overture the first division is played (though tamely) and the only change from the original form of the great symphonic picture is the omission of the third movement. H. F. P.

Opinions of other critics on the début of the Diaghileff troupe:

Let it be said at once that the Diaghileff Ballet made good its title to being an organization with an impressive individuality.—*The Times*.

"L'Oiseau de Feu" is one of the most inspired ballet compositions that has been produced in many a day.—*Staats-Zeitung*.

If people take the visitors to their hearts as the Parisians did it will be for the same

reason. It will be because these performances disclose to them the newest and most pregnant contribution to the decorative as well as the delineative art of the theater.—*The Sun*.

The première over, New York will wake this morning with one query on its lips, "Just how good is the Diaghileff Ballet Russe?" To which one may reply, "Very, very good."—*The World*.

And how did the vast audience take it all? With a fair amount of enthusiasm and a grain of salt in its thrill. It had moments of keen delight, others of keen disappointment.—*The Herald*.

It is in the spectacular sense that the Russian Ballet now at the Century Theater surpasses all other Russian ballets that we have seen on this side of the ocean.—*The Evening Post*.

Joy over Bakst draperies was more unconfined than the oldest inhabitant could remember to have seen in this dance mad town during any winter's cold snap in quite some time.—*The Evening Sun*.

Miss Maklezova showed last night that she is a classic dancer of a very extensive technique and in particular can twirl on one toe for an astonishing length of time, but she lacks the floating lightness of the greatest of her compatriots.—*The Globe*.

FROM A RUSSIAN CRITIC'S VIEW

Diaghileff Ballet a Pictorial Success but a Choreographic Failure, Says Ivan Narodny—Emphasis Placed Wrongly upon Dramatic Rather Than Musical Values

THE much heralded Diaghileff Ballet has proved itself a picturesque novelty. The fantastic Bakst costumes and the exotic scenery have made a deep impression. But, as a whole, the new ballet contains more pantomimic acting than it does real dancing. The dancing is a kind of spectacular miming to a certain plot arranged to music. There is some dramatic charm in the occasional poses and plastic groups, but there is little actual choreographic art. The ballet is a design by itself, complicated, interesting, very often pleasing to the eye, yet independent of the music.

We have seen in the classic ballet, to which belongs Pavlova, that the most unpretentious figure becomes inspiring when it coincides with the musical movement, and, on the contrary, the most interesting and picturesque figure loses meaning when developed in discord with the music. Look at some dance, definite and exact, which has crystallized itself within well-established limits; you may enjoy it even without the music. But try to watch a pantomime without music. In the first case we have design without color, quite an acceptable form; in the second, a body without a skeleton, something quite unacceptable.

The main fault of the Diaghileff Ballet is that it puts the center of gravity of dancing in the plot, in the event or the story. The subject of the ballet should be not in the plot but in the music. Any picture which is not dictated by music, any independent movement, means the abandonment of the subject, the essence; it is, in the end, an interruption of art, caused by a rupture between the two equivalent elements of the art—sound and movement. This rupture with music is all the more felt, the more participants there are in the picture and the more marked is the trend towards "realism." Massine and Maklezova in the "Princess Enchantée" are seemingly more interesting dancers than they are in other ballets where there are many dancers. Anyone who looked with an analytical eye at the new ballet in the "Scheherazade" and the "L'Oiseau de Feu" lost the impression of a dance, and felt that he was looking at a crowd of actors. The audience admired a piece of dramatic, not choreographic art.

Leads Dancer Out of Music

Acting leads the dancer out of music and nails him to the plot. But the ballet resides not in the plot but in the music. Take away the music from the ballet—it will have nothing to say. There is a clear parallel here with the vocal art. The musician composes a song; he puts words to music. Imagine a singer coming out and giving the audience only the words; he will be far from the fulfillment of his task; he will have accomplished but the inferior part of it. It is the same with the ballet; the musician composes the ballet, he puts the plot to music. Imagine a dancer coming out and acting the plot alone. The ballet does not relate how the *Love Bird* fell in love with the *Fire Bird*; the ballet lets the music tell it. Music is the essence of the real ballet, and the dancer is but artistic material. It is wrong when this material adopts a formula which is not implied in the music.

Take, for instance, the harem slaves

in the "Scheherazade" and the whole acting crowd in that ballet and you will notice that the pace is quite different from the rhythm that Rimsky-Korsakoff put into his symphonic poem. There is an offending discord between the dancers and the music.

As the singer sings music, so the dancer dances music; he cannot dance jealousy, grief, love and hatred, but he must dance the music which expresses these emotions. The dramatic principle applied by the Diaghileff ballet is based upon an arbitrary division of time. This is directly opposed to the choreographic principle, which is wholly founded on the musical. The use of acting where dancing is required destroys the very essence of the choreographic art. While the most objectionable point in Pavlova's ballet is an acrobatic tendency, that in the Diaghileff's is acting.

Diaghileff has based his ballet upon the pantomimic dramatic principle of the Russian realistic school. In this he has cleverly exploited the pictorial ideas of Bakst. The tendency of his reform movement is to impress an audience with scenic effects and pantomimic acting. There is quite a measure of the Russian peasant art mixed with the art of the Volga Tartars, which Bakst has successfully mixed into his fantastic designs. The pictorial effect of the ballet is excellent, but it lacks co-ordination with the music. Unfortunately, most of Diaghileff's ballets are patched together out of various Russian orchestral compositions, a piece here and a piece there. Only the ballets of Stravinsky are original and have a true connection with the plot. Exotic realism is the fundamental note of the venture. But this is the main defect of the ballet. In considering the best dances of all the great dancers of all ages and schools we find that among the phonetic images the symbolic element renders itself most gratefully to plastic transformation.

A Symbolical Form

By its very nature dancing is the symbolic rendering of music. The more symbolic the subject of a composition the better chance it has of being transmitted into a visible language. A dancer may be compared with unset type. Music is the text that he has to print in such pictorial forms, in such symbols that our minds can grasp it. There is a certain phonetic and pictorial logic, a kind of unarticulated thinking, in music as well as in dancing. But this cannot be depicted in any other than symbolical form. Music is the vibration of the sound, dancing the vibration of the form. Both arts appeal directly to our emotions, music more than dancing, the latter being more mixed with intellectual processes. Dancing may be termed the translating of absolutely subjective language into a more objective one.

The Diaghileff ballet gives proof of how misleading a rôle in the dance, scenic effects, design, light, color and grouping can play. His dancers have shown to New York audiences how a primitive peasant art can be made the basis of a modern art for the stage. His ballet is a splendid medium for combining pantomime with music. There are some interesting individual dancers of considerable talent, particularly Katchouba and Maklezova, Massine and Bolm, but they have little opportunity to dance, as their time is taken up by acting.

There is nothing in the choreographic art of these dancers that we have not seen in the art of Pavlova and Mordkin. The absence of Fokine makes itself felt in the uneven ensemble of the ballet, and in the lack of an outspoken style. Fokine is the great ballet genius of Russia, and to him is due the principal idea behind what Diaghileff has achieved so far on the stage. In the same way there is lacking the magnetic presence of Nijinsky and Karsavina, without whom the company is like a body without the proper clothes. Neither Massine nor Maklezova have the plastic grace, the fluid charm and thrilling agility of Karsavina and Nijinsky. They are virtuosi, but by no means geniuses.

Diaghileff himself is a man of great education and thoroughly familiar with choreographic art; therefore we expect from him far bigger achievement in the modern ballet than he has given us. To capture American audiences he must at once present to them Fokine, Nijinsky and Karsavina. As we understand all three would come and join the ballet if they were really demanded.

IVAN NARODNY.

GREETING FROM DIAGHILEFF

Ballet Director Issues a Formal Address to American Public

Serge de Diaghileff, director of the Ballet Russe, has issued the following formal greeting to the American public:

"If old Europe has reason in saying that we Russians have been the center of the artistic movement that has caused so much talk in the world of the theater in the past ten years, it seems to me that on the day of our arrival in America I have the honor to greet you with the hope that we shall meet each other in a spirit of friendliness. We bring you Russia in the color of our painters, in the rhythm of our composers, in the plastic grace of our race and in the visions created by our choreographic imagination.

"I am glad to be in your blessed country—blessed because it is still free. You do not live according to the great traditions of the past. You live in the future, and in this you are akin to me. We Slavs are the youngest among the old and in Europe we are entitled to be heard. Europe loves us for what we give it that is 'new.' I hope that you will love us for what we bring to you.

"I will not discuss my artistic theories, but I am sure that you will find in our work an art that does not thrive in other theaters. Do not come to us to see one actor, hear one composer or applaud one dancer. When I am asked who is my best artist, I reply that in my company there are no principals for which others serve as a background. There are no soloists, only those who help to form an artistic whole. The great and the little are animated by the same idea."

Orchestra of Diaghileff Ballet Has Distinguished Personnel

In the orchestra assembled by Nahan Franko for the Diaghileff Ballet Russe and now conducted by Ernest Ansermet, there are many musicians of distinction. The concertmaster is Sam Franko, a violinist of international fame, and at the next violin desk sits David Robinson, former concertmaster of the Chicago Opera Company. The leader of the second violins is D. Reggel, until recently concertmaster of the London Symphony and Manchester Philharmonic Orchestras, while the first viola is Josef Pasternack, late solo viola of the Metropolitan Opera orchestra. Paul Morgan, a concert soloist of high standing, is first cellist, and his colleagues include Gerald Maas of the Berlin and Munich Operas and P. Ladoux of the Paris Opéra. Pietro Caso, the first flutist, is another solo artist, and M. Fonteyne, who served as first oboe with the Covent Garden orchestra, also appears in that capacity here. M. Bonade, solo clarinet of the Paris Opéra and the Garde République Band, and M. Kohon, who was formerly solo bassoon of the New York Philharmonic Orchestra, are other members of the woodwind section of this orchestra.

Daughter Born to Regina Vicarino

A daughter was born in New York on Jan. 19 to Mr. and Mrs. George V. Guyer. Mrs. Guyer is Regina Vicarino, the distinguished American coloratura soprano.

Long Live "Musical America"

To the Editor of MUSICAL AMERICA:

Inclose draft for another year's subscription to your famous magazine.

Long Live MUSICAL AMERICA!

Very truly yours,

JEAN DREW FREEMAN.

Sioux Falls, S. D., Jan. 7, 1916.

DIAGHILEFF PROPHEESIES "BALLET AMERICAINE"



Serge de Diaghileff, Director of the Ballet Russe, from a Snapshot Taken in the Grounds of His Lausanne Residence



Flore Ravelles in the Role of "Cléopâtre"



Scene from "La Spectre de la Rose," in Which Adolph Bolm and Xenia Maklezoza Appear



Lubov Tchernichova, One of the Principals in the Russian Ballet, Who, in Spite of a Long and Stormy Voyage, Was Fresh and Smiling and Ready for Rehearsals When She Reached New York. She Spent the Early Winter in Lausanne, Rehearsing for the American Tour



Photo by White Studios, N. Y.
Leonide Massine, Premier Danseur in "L'Oiseau de Feu"

EVEN a *grand seigneur* may issue mandates that can not be obeyed. Serge de Diaghileff, director of the famous Ballet Russe that opened its first American season at the Century Opera House on Jan. 17, has discovered this truth—met it last week when he delivered a ukase—that's Russian, I believe, for a "hurry up" order—to have eighty additional dancing girls recruited for "supers."

"Eighty girls, young, beautiful and intelligent, are needed, you may pay them fifty cents a night," announced the famous director. Advisers more familiar with the price that "youth, beauty and intelligence" command in New York, gathered around M. Diaghileff, assuring him that they couldn't be had at the money, so the offer was advanced to a rate more commensurate with the requirements.

Efficiency from Russia

Apparently, M. Diaghileff was satisfied with New York offerings of y., b. and i., for there was a very contented look on his face as he watched the rehearsals when the supplementary chorus went on for the first time. The great director made a striking picture as he leaned forward, scanning eagerly every detail of the work; conferring one minute with Ernest Ansermet, conductor of the ballet, humming over the music softly to the conductor's nodded leadership, or

stopping stage "business" to make a suggestion—and it was noticeable that the suggestion was always followed by improvement. He's one of the kind that America likes—a man who knows his business.

"There has been too much following of tradition in all the countries; dancing, music, art followed stereotyped lines for years, then the revolutionary movement came—and with it the Ballet Russe," said he, when questioned regarding the movement of which the Ballet Russe is the visible result.

"Why did it develop in Russia? Merely the psychological moment. Russia had evolved a wonderful school of artists, of dancers, of music; these we combined in a great ensemble. We gathered the talent of every school and created for it a new field of expression. Formerly you have seen the Russian stars, with the

entire ballet built about a central figure. The Ballet Russe breaks away from the old ideal—just as the drama has broken away from the 'central star' idea; just as music is freeing itself from hampering tradition and getting away from stilted forms into expression that better interprets the new age."

Ballet to Embody Our Life

Asked about the possibilities of an American ballet, M. Diaghileff replied: "When you have developed an art school that is distinctly American, when you have a well-defined school of American music, and a ballet school, democratic instead of Imperial, you will do wonderful things here. How long will it take? Who knows? It has taken Russia a hundred years to develop the Ballet Russe, but, then, you do things quicker. Your New World scenery and coloring, your busy, rushing life, your spontaneity and enthusiasm—these your artists will gather together—are gathering now—and you will, some time, have a ballet that will embody them all."

Endorses American Hotels

M. Diaghileff likes American hotels, "they are so typical of your people," he says. "The obvious mistake America makes, and that seems to be only by a very small number," declares the Ballet

Russe director, "is patterning after Continental ideas and modes of life."

That's why the eminent Russian takes such frank delight in Broadway, and spends practically all the time that he allows himself away from the theater, in seeing the sights on that famous thoroughfare.

Incidentally, he thinks American women are the cleanest-looking in the world. "They give one the impression that they have just been tubbed," he said, "perhaps it's because of the amazing number of bathrooms you install everywhere."

And he turned back to the stage, and began to hum softly, a few bars of "The Specter of the Rose" as the ballet began its opening scene. M. S.

SUGGESTS BOARD OF SUPERVISORS TO ERADICATE "THE SHAME OF NEW YORK"

By ARTHUR BERGH

NEW YORKERS may well be startled by the facts and figures presented in MUSICAL AMERICA under the caption "The Shame of New York," for it is indeed humiliating to realize that the great metropolis which spends its money so lavishly upon all things has grown so niggardly in its appropriation for municipal music that it now ranks lower than twenty-fifth among American cities in this respect.

It is rather astounding that such a condition should exist when only two and three years ago New York ranked first

in the number of concerts, the standard of the programs and in the attendance at the summer concerts. Nothing could prove more conclusively the absolute necessity of placing municipal music outside the province of politics. Even under the supervision of such an ardent music lover as the present Park Commissioner, the Hon. Cabot Ward, we face a shameful situation. For a commissioner is powerless without the active and intelligent co-operation of a Board of Estimate thoroughly in sympathy with such a plan as may be evolved and presented before that body by the commissioner.

Masses Deserve the Best

If the Board of Estimate fails to ap-

preciate the vital necessity of bringing recreation to the masses, and music has ever been the ideal recreation, and if it fails further to realize that the masses desire the very best in music and that there is no more discriminating audience in the world than the cosmopolitan throng that gathers nightly to hear the concerts in Central Park, then we shall be asked to listen to a band of eighteen men in Central Park, and bands of fourteen men in the various smaller parks conducted by "leaders" chosen for their peculiar fitness in furthering the interests of their respective district leaders during the weeks preceding election day.

No commissioner has been sufficiently powerful to ride rough shod over the

demands of certain aldermen. The Hon. Calvin Tomkins during the term that he presided over the dock department attempted to carry out his plan without consulting the powers, with the result that the music appropriation for his department was cut exactly in half. This, of course, is the most effectual method of disciplining an official who has the courage of his convictions.

New Yorkers have been exceptionally fortunate in having such men as the former Commissioners Stover and Tomkins and the present Commissioner Ward to plead their case, but these men must have the united support of the musicians and the general public to achieve a lasting result.

I am not convinced that opera houses, orchestras and theaters should be subsidized by the nation, the State or the municipality, but at least the government should aid in developing the taste (or call it culture) of its citizens

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SUGGESTS BOARD OF SUPERVISORS TO ERADICATE "THE SHAME OF NEW YORK"

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by a more generous appropriation for public music.

Comparison with Europe

We are proud to call ourselves the richest of nations, but we have no cause to swell with pride when we read of the moneys spent for music by small European cities as compared with that expended by New York. Prior to the awful tragedy that has overwhelmed Europe, the city of Cologne with a population of 468,000 spent annually \$500,000 on an orchestra, theater and museum; Dusseldorf with 350,000 population spent \$110,500 annually on an orchestra and theater; Mainz with 105,000 population spent \$46,400, and New York with 5,000,000 population spent during 1915 the miserly sum of \$33,000. It sounds unbelievable! And it has been suggested in all seriousness that the appropriation for 1916 be entirely eliminated in order to reduce the budget. This, to be sure, is quite improbable, for the people are not likely to sit back and accept such a condition of affairs in silence.

Mr. John C. Freund once said to me: "Without music as recreation we can have no evolution, and without evolution, revolution is inevitable." I believe he spoke a great truth! That the public craves music as recreation and that it desires the very best has been amply proven. The phenomenal success of the public concerts in New York City during the Gaynor administration, when the concerts were under the supervision of Arthur Farwell, stands as a monumental defense of an idealist's plan—one who knew the people as a politician may never hope to.

It was in 1910 that Mr. Farwell undertook to create order out of the chaotic condition which had always existed, and during that summer I was asked to present twenty-one programs with a band of nineteen men on the piers of New York. The programs were a radical departure and included symphonies and works of serious dimensions, and the rapt attention with which they were received emboldened me to ask that an orchestra be placed on the piers. This was considered a doubtful experiment, but through persistent effort it was finally accomplished, and the first season proved an unqualified success.

Gangmen as Auditors

The late Mayor Gaynor visited me upon several occasions at these concerts and spoke of the profound impression made upon him by the serious attitude of such musically unsophisticated audiences. For it must be remembered that the concerts were given in various parts of the city along the East and North Rivers, to a conglomerate gathering of longshoremen and gangmen, as well as the more serious minded who came prepared to enjoy.

In Central Park I have often played to an audience of 5000 persons, who sat through the concerts with their umbrellas raised to shield them from the elements, and on Saturdays or Sundays if the weather permitted, an audience of 50,000 was not unusual. A public which arrives two hours before the scheduled hour of a concert and which on Saturday brings a lunch and remains seated from five to eight o'clock in order to retain places for the evening concert is proving that music has a real message for the people.

During the summer of 1914 I conducted thirty-five concerts in Central Park and of the hundreds of requests sent me I received but a single request for a Broadway comic opera selection. The countless requests for symphonies, movements of symphonies and the really great works of the orchestral literature would have startled those who persist in the belief that one must play to the "gallery." I cite these facts in defense of the public whose appreciation and discrimination we are all prone to underestimate.

Care in Arranging Programs

I have spoken of music as recreation, but to my mind it is also essential that summer concerts should have an educational value. As much, if not more, care is necessary in constructing the programs for a series of Central Park concerts as in arranging the programs for a Philharmonic Orchestra season.

For the conductor who is privileged to play before the park audiences has the splendid opportunity of molding the tastes of thousands of the youth of this city, the future concert and opera goers. And it is with the youth that we are most concerned. I am firmly convinced that

the American boy and girl will choose the best music if they are only given the opportunity of hearing it. Surely we have a moral obligation to offer the new generation a fair chance in choosing between the good and bad in music just as we compel them in our public schools to

ciation and the inculcating of a love for the beautiful.

Makes Better Citizens

The culture of a city is measured by the musical appreciation of its people, hence the necessity of bringing music to the masses. For it must be remembered that those who can afford to attend the Carnegie Hall concerts constitute an insignificant percentage of the population—and furthermore, they are not those who are most in need of the ennobling influence of music. To one who has studied the "crowd" it is inconceivable that anyone, even a politician, should fail to realize that the money spent for public music is raising the standard of citizenship of the community. It might be interesting to know what monetary value a political economist would place upon the regeneration of an undesirable citizen. Upon this basis alone it might be proven that New York City could well afford to spend a million a year on music for the people.

All municipal concerts should be under the supervision of a board or of a single individual chosen for his particular fitness, a man with no political affiliations, and whose motives can never be doubted. Such a man is not easy to find, for those who might qualify for the position cannot always find the time to devote to so arduous a task. It would therefore seem advisable that the city appoint a board of supervisors, empowered to select conductors and to decide upon the plan and scope of the season's concerts without interference. Such a board need not have more than one professional musician among its members, for such men as Park Commissioner Cabot Ward, Borough President Marcus Marks, and former President of the Board of Aldermen George McAneny would constitute a committee in whose hands we might safely leave the future of New York's public music.



Arthur Bergh, Prominent American Composer and Conductor

discriminate between good and bad literature.

Education is a fearsome word, and an educational scheme as applied to summer music may seem a dangerous principle to advocate. But education does not mean merely a technical education of the mind, but in its highest and truest sense should mean the cultivation of taste and appre-

THE ART SUPPLEMENT GIULIO GATTI-CASAZZA

IN an exceedingly interesting book, recently published by Dutton & Co., entitled "War Pictures Behind the Lines" and written by Ian Malcolm, a member of the English Parliament, are a number of reproductions of pictures by distinguished French artists, referring to the war.

One of these is a clever skit which represents two old Frenchmen discussing

great deal better if he were on the job instead of the statesman or general in question.

This can be applied with particular force, as well as truth, at the present moment to Giulio Gatti-Casazza, the general of the Metropolitan Opera Co.'s forces, whose portrait we present to our readers in this issue.

Not only are some of the critics, but some of the operagoers, inclined to criti-



"SI J'ETAIS A LA PLACE DE JOFFRE."

From the Original by Ochs. Published by Courtesy of E. P. Dutton & Co., from Ian Malcolm's "War Pictures Behind the Lines"

the military situation. One says to the other: "Si j'étais à la place de Joffre," or, "If I were in the place of General Joffre I would—"

This exactly represents the situation. Not only is the average Frenchman, but the average Englishman, German and the average man all over the world ready to criticize some man of affairs or a general who is in command of a great army, being perfectly satisfied that he could do a

cize him, as our readers already know, because they say he failed to engage certain artists, also because he failed to give certain French operas or opera in English, whereas, as a matter of fact, Mr. Gatti deserves not only recognition but the highest praise for what he has accomplished, not alone in past seasons, but during the last, and particularly during this season, when he has had not only the war to fight, but the grip, which

has sent most of his artists to their beds.

Among those who are fairly well acquainted with operatic affairs Signor Gatti needs no defense. Indeed, we believe that in his own quiet, modest, dignified way he prefers that any criticism of what he does be rather ignored than taken up and his side of the case presented.

Simple justice, however, demands that we should recognize the work of a man of unquestioned experience in operatic affairs, who has given us, take it all in all, the best managed opera we ever had, which particularly last season rose to the highest artistic accomplishment.

It is not too much to say that it is due to Signor Gatti's indefatigable endeavors that we have opera at all in this country at the present time.

It was a question, even up to the time of his sailing from Europe last October whether we would have opera in New York this season. Such was the condition of affairs on the other side owing to the war.

If there has been some disappointment this season, owing largely to the sickness of some of his artists, on the whole the performances have been up to standard. They certainly have pleased the large audiences that assembled to hear them.

But we should look upon Signor Gatti's management as a whole from the time he started, when he was severely handicapped by the dual management with Andreas Dippel, and if we do so we shall remember with satisfaction his many fine productions, one after the other, the number of new artists that he has introduced, most of whom were successful, the bringing of the orchestra, chorus, mise-en-scène, to a point of excellence never before reached by any of his predecessors, and finally, that he is really the only manager who has ever been able with the highest artistic accomplishment to bring the finances of the opera out of the chaos in which they formerly were involved to something like business adjustment. Thus, until last season, when the general business conditions and the war together produced a situation that was unprecedented, the opera for the first time in its history did not make a loss, but even showed a surplus.

Giulio Gatti-Casazza deserves well of the opera-going public. If a few find something in his management to criticize let it be done with consideration for what he has accomplished and with something like a just estimate of the difficulties under which he has labored and which some of his critics seem disposed to ignore.

WHITHORNE'S NEW QUARTET

Kneisels Will Play American Composition That Mirrors Clash of Arms

A novelty by Emerson Whithorne will be played for the first time by the Kneisel Quartet in Brooklyn on Jan. 27, where they give the second concert of a series of three under the auspices of the Brooklyn Institute of Arts and Sciences. The work is the Quartetto Orientale in D Minor, Op. 21, which was written in England during the summer of 1914. The composer says: "I did some songs during the month I worked on the quartet, and it may be that the last movement mirrors somewhat the clash of arms under my studio window." He gives the following outline of the various movements: "The Grecian landscape is first pictured in the ancient days when Greece was in a pastoral mood. We then pass in the second movement to Venice about 1400—a carnival scene before St. Mark's; moonlight, laughter and the jollity of Venice in its glorified days. The opening of the last movement might be freely interpreted as a transition from the middle ages to the modern pagan age, for the 12/8 section of the last movement is modern in every sense; it is riotous and mad in its twentieth century spirit. Thus you see I have tried to depict the passing of the centuries, beginning with the naïve shepherd's pipe and ending with a bacchanale of almost ribald character."

Chicago Violinist and Organist Celebrates Eighty-ninth Birthday

CHICAGO, Jan. 14.—George Stevens, violinist and organist, celebrated his eighty-ninth birthday anniversary last evening at his home on West Monroe street and was the recipient, among other gifts, of \$89 in gold, presented by the board of directors of the Citizens' Association of Chicago, with which he had long been associated.

A decree of separation was granted Mrs. Theresa Rihm from her husband, Alexander Rihm, pianist, of Brooklyn, on Jan. 19, by Justice Blackmar. A letter said to have been written by Anna Sittig, which fell into the hands of Mrs. Rihm, was advanced as important evidence in the case.

CHICAGO OPERA RÉPERTOIRE STILL EXPANDING

Initial Production of "Zaza" Follows Closely Upon the Première of "Cléopâtre"—Leoncavallo's Work Not Regarded as of Pronounced Musical Importance—Massenet's Opera Splendidly Cast and Mounted by Campanini—A New Spanish "Carmen" in Bizet's Opera—"Thaïs" Revived with Kousnezoff in Mary Garden's Old Rôle—Muratore's Farewell for the Season—Admirable Singing by Dalmorès

(By Telegraph to Musical America)

CHICAGO, Jan. 17.—Leoncavallo's opera "Zaza" was produced this evening at the Auditorium for the first time in Chicago by the Chicago Opera Association. Individual successes were scored by Mme. Melis and Messrs. Bassi, Maguenat and Dua.

The opera, in its four acts, follows the story of the play very closely. Though often the music is tuneful, it never rises above mediocrity. One solo in the last act for *Cascar* (Mr. Maguenat) was encored and a duet between *Zaza* (Mme. Melis) and *Milio* (Mr. Bassi) in the same act also found favor. Mr. Dua made much of a small rôle as *Impresario Malardot*. Mr. Ferrari conducted with much taste. MAURICE ROSENFELD.

Chicago Opera Season Approaching its End

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Jan. 17, 1916.

THE next to the last week of the Chicago Opera Association's present season was made more than usually brilliant and important last Monday evening by the first production in America of Massenet's last opera, "Cléopâtre," and by the first appearance in this country of Maria Kousnezoff, the famous Russian prima donna.

As related in MUSICAL AMERICA last week, "Cléopâtre" is one of the finest spectacles which Director Campanini has ever presented to Chicago's opera enthusiasts. Musically, the work has not the distinction nor the force of many of Massenet's earlier operas.

In the libretto which by no means follows the story of the loves of Cleopatra and Mark Antony closely, a fictitious character *Spakos* is introduced, who is a necessary foil for dramatic purposes, and this rôle was made important by the artistic interpretation afforded it by Charles Dalmorès.

Throughout the opera, which has four acts, the music is never more than mediocre and there are very few passages either for the leading singers or for the chorus which stand out as of more than ordinary beauty.

The most novel and pleasing feature of the work as a whole, excepting of course the work of the principal artists in the cast, is the dancing of three specially engaged choreographic artists from the Russian Ballet of Pavlova. They gave some extraordinary exhibitions and Mme. Kousnezoff herself, who is known as a dancer as well as prima donna, gave a unique version of the "Dance of the Seven Veils" with great skill.

Story of the Opera

"Cléopâtre" tells of the first meeting of the Egyptian Queen and *Mark Antony* at his camp, where she goes to pay him homage as her conqueror; his immediate infatuation for her; his return to Rome, where he contracts a marriage with *Octavia*, a sister to *Cæsar*; an excursion of *Cleopatra* with her slave *Spakos*, whom, to console herself in the absence of *Mark Antony*, she takes to the Inn of Amnhes,



Photos by Matsene, Chicago

Principals in the American Première of Massenet's Last Opera, "Cléopâtre," Given by the Chicago Opera Company, on Jan. 10. No. 1—Alfred Maguenat as "Mark Antony." No. 2—Thamara Swirskiaia, Andreas Pavley and Serge Oukrainsky (of the Pavlova Ballet) in One of the Ballet Episodes. No. 3—Charles Dalmorès as "Spakos." No. 4—Lydia Lindgren as "Charmion." No. 5—Maria Kousnezoff as "Cléopâtre."

where a disturbance is created by the jealous slave, and finally of a scene in *Cleopatra's* garden, where she dances for *Antony* who, unable to resist her wiles, has returned to her. The opera ends with the death of *Spakos* whom *Cleopatra* slays; the last moments of *Mark Antony*, and *Cleopatra's* own death, self-inflicted by the sting of the asp.

The opera was sung and acted with superlative art, and sumptuously staged, under the personal direction of Cleofonte Campanini, who put life into the dry musical score.

Maria Kousnezoff, in the title rôle, disclosed a voice of fine texture, of high range and of clear and liquid quality, peculiarly suited to the rôle of the seductive siren-queen. It has not the great power of some of the dramatic soprani we have heard, but it has dramatic intensity and fineness of timbre.

Alfred Maguenat, as *Mark Antony*, came into his own, in this characterization. He sang with a most agreeable freshness of tone, with fine distinction and authority. His monologue in the second act had to be repeated. It proved to be one of the most musical numbers of the score, and to him belongs a large share of the success of the evening.

Distinguished Performance by Dalmorès

Charles Dalmorès' delineation of *Spakos* was masterly, a character study absorbingly fascinating. It was a magnificent dramatic embodiment, forceful and manly, and the music was sung with

that fervor and that musicianly eminence expected from this tenor.

The trying though short rôle of *Octavia* fell to Marcia Van Dresser, who made an impressive figure and who sang with tonal wealth and artistic charm. Messrs. Journet and Nicolay and Lydia Lindgren completed the cast, and Thamara Swirskiaia, Andreas Pavley and Serge Oukrainsky made their dances beautifully picturesque.

Tuesday evening's repetition of "Aïda" demonstrated again the sterling qualities of Amedeo Bassi, Carmen Melis and Eleonora de Cisneros. Both Mr. Bassi and Mme. Melis have in *Rhadames* and *Aïda* excellent vehicles for the disclosure of their gifts, and Mme. de Cisneros, in the royal figure of *Amneris*, gives us a characterization which has the mark of individuality both from the vocal standpoint (she sings the music with rare sweep and power) and in its histrionic phases. Under Mr. Ferrari's bâton the work went very smoothly.

Conchita as "Carmen"

Supervia Conchita in "Carmen" obtained instant recognition from Chicago's opera patrons for a well-poised and highly interesting portrayal of the title part last Wednesday evening. Particularly charming in personality, of Spanish nationality, and with a vocal equipment which reflects her youth, as well as admirable schooling, she captivated the audience which had long awaited her appearance in this rôle.

A *Carmen* more refined and naïve than some of the cigarette-girls who have trodden our operatic stage in recent years, she danced the "Habanera" and "Seguidilla" with native ingenuousness. On the dramatic side she is less convincing, her action in the card-scene and in the final tragic moments of the drama lacking intensity of emotion.

Charles Dalmorès as *Don José* gave a soldierly, well-conceived impersonation, singing the "Flower Song" in the second act beautifully and earning a storm of applause.

Helen Stanley's *Micaela* was a fitting complement to the *Carmen* of Supervia Conchita and the *Don José* of Dalmorès, and Dufranne's *Escamillo*, as usual, was most satisfactory. Mr. Campanini conducted in his usually artistic style.

M. R.

Additional Reviews of Last Week's Chicago Opera Performances Will Be Found on Pages 50 and 51

Maude Fay Here for Short Season in Chicago Opera

Maude Fay, the American soprano, who has been appearing for several years in the Munich Opera, arrived in New York on the Nieuw Amsterdam on Jan. 15. She is on a short leave of absence from the Munich company and came with the intention of joining the Chicago Opera Company. She expects to return to Munich next month.

MUSICAL IDEALS OF OUR PRESIDENT'S DAUGHTER

A Striking Tribute to Her Vocal Teachers, Mr. and Mrs. Ross David—What Her Father Thinks About Her Voice—Hopes to Know More About American Composers

By A. WALTER KRAMER

IT was in Syracuse last May that I first met and heard Margaret Woodrow Wilson. She was scheduled to sing at the closing concert of the three days' festival, and there was much excitement as to when she would arrive. Wednesday night she was scheduled to sing. Sunday night she came into Syracuse with her chaperone, unostentatiously, registered at the Onondaga, and no one knew till next morning, when he read it in the newspapers, that she was there.

In the hotel lobby on the day she was to sing I met Ross David, her teacher, and Mrs. David. It was not until the dinner after the Wednesday night concert that I was presented to her. Up in the Indian Room they were preparing the banquet which takes place annually at the close of the Music Festival at Syracuse and at which the prominent local men entertain the artists who have participated. In the reception hall Miss Wilson, who had won a triumph that night with her singing, was meeting the guests. Her modesty, her delightful personality, impressed me then; I think she told me, laughingly, that had she known I was in the audience that evening she would have been more nervous.

In December I met her in New York and again last week at the residence-studio of the Ross Davids. I wanted to talk with her about the things in life which are significant for her; I wanted to know just what music meant in her scheme of things. As I came in Miss Wilson was just finishing a lesson with Mr. David.

The Community Center Movement

I had seen several out-of-town newspaper interviews with the President's daughter last fall in which she spoke ardently about the use of the public school buildings as places for discussion by the inhabitants of the various districts. We talked of this.

"Yes," Miss Wilson remarked, with enthusiasm, "I am tremendously interested in the Community Center Movement. It used to be called the Social Center Movement, but the name was misunderstood by many, and so it was changed. What are we working for? I will tell you.

"Six years ago it was begun in Rochester. But the man who attempted to advance the cause was thwarted by political intrigue. He went out to Wisconsin and there he has succeeded. We want the school buildings to be the place for voters to vote; the place where men and women—the women will vote, you know—will come together; will discuss the problems of their particular community, choose their representative, one whom they will know. Thus they will have a real hand in their government. It makes for a true government by the people. It is working out in Wisconsin, where 500 school buildings are already being used in this way. Of course, I can only help a little in this important work, but it is one of the things that I always talk about when reporters come to interview me. The movement needs the aid of publicity.

"Some persons think it is a settlement idea. It is not, distinctly not. But it works hand in hand with the settlement in this manner. The settlement prepares the person who is ignorant; and thus when he comes from the settlement, a better citizen, he will be enabled to come more intelligently to the school building and take part in the discussions which affect his existence."

You cannot converse with Miss Wilson long before you become firmly convinced of her fine intellectual qualifications. She is a thinker. I asked her about her singing, about music and what it was like to her. It is always interesting to me to know just what music is for persons who are interested in it, for some regard it as entertainment, others as a purely intellectual matter.

Tribute to Ross David

"I had sung for number of years," said Miss Wilson, "but I had never really gotten to the point where I could do any-



—Photograph © Ira L. Hill

Margaret Woodrow Wilson, Daughter of the President of the United States. As a Singer She Has Entered the Musical Life of the Country with Whole-Hearted Enthusiasm and Intelligence that Have Evoked Critical Comment of a Very Favorable Nature

thing. Mr. David has saved my musical life, and since that is my life you can understand how grateful I feel to him. Singing is to me my *very life*—I have always loved to sing. And now that I can do so and obtain artistic results—in saying so I am repeating to you what critics have told me—it is really very wonderful. It is the biggest thing in life that I know." Miss Wilson went on to tell how her father, the President, describes the difference between her singing now, after her work with Mr. David, and her singing some years ago. She illustrated it by holding her hands to her

neck and drawing them away, indicating freedom and fullness of tone in singing.

"You want me to tell you what music means to me. I wish I could. I can only say that it is another world for me. In singing I think the German *lieder* give me the greatest opportunity for expressing myself. I love them dearly, these great master songs. I said I loved them; 'loved' isn't really strong enough. But one must have one's voice if one hopes to interpret them adequately. Mr. David has done wonders for me, and I really enjoy recommending his sincerity and knowledge of voice production. He is a

Margaret Woodrow Wilson Tells "Musical America" What Singing Means to Her—Beethoven, Wagner and Brahms Her Favorite Composers—Her Interest in the Community Center Movement

voice specialist, and they are rare. I know, for I worked at singing for a number of years before I had the good fortune of meeting Mr. David.

Her Favorite Composers

"Beethoven, Wagner and Brahms—they are the composers who open up other worlds for me. The wonderful 'Nibelungen' Ring, with all those motives, how I enjoy it! And Brahms, with his glorious symphonies and songs. I drink in this music and marvel at the magnificence of the gift with which these men were endowed. The languages have not troubled me much. French I have studied carefully, and I sing French songs, of course, in the original. German I got easily, for as a child I had a German governess, a daughter of a Leipsic professor. And English I sing with as great care. American composers? I am ashamed to say that I do not know them as well as I should. I have sung some MacDowell, Cadman, Beach and Thayer, but I have not gone into the American song literature as carefully as I intend to. I know that we have good composers in this country, and I promise you that I shall contribute what I can to their advancement."

Mr. and Mrs. David were sitting in the room while we were talking. Every now and then the conversation was carried on by four instead of two persons. The relations existing between Miss Wilson and her teachers are ideal; Mr. David is called "father," and it is indeed a father's interest he takes in what his pupil is doing. His alertness, his enthusiasm, his approaching his task with fresh vigor equip him finely for the big work that he is carrying on.

Mrs. David, who acted with distinguished success as accompanist for Miss Wilson on her tour last fall, is not only a charming woman and gifted musician, but she is also the author of some very beautiful verse. Her place in the work is important, as she coaches *lieder* and songs authoritatively.

I had thought of Miss Wilson as a charming singer, a modest, unassuming person. After I had talked with her last week I was assured that she is a fine type of American woman, democratic, intellectual, a thinker, whose admirable personality, coupled with her artistic gifts, should take her far in the field which she has chosen for her life-work.

DAMROSCH DENIES INTERVIEW

Declares Statement of "Vossische Zeitung" of Berlin Regarding His Attitude on "German Kultur" to be "Willful and Malicious Lie"—Defines His Attitude Toward Germany

To the Editor of MUSICAL AMERICA:—

Your issue of Jan. 15 has just been forwarded to me here, and I am very much astonished at the assertion by the *Vossische Zeitung* of Berlin, to which your Mephisto refers, that I had given an interview to the *New York Times* in which I claimed that "German Kultur was just so much humbug."

No such interview ever appeared in the *New York Times*, nor could I have made such a preposterous assertion.

It is true that I am an American—and un-hyphenated. It is also true that I am not in sympathy with some of Germany's present-day political ideals and ambitions, but my adoration for Bach, Beethoven, Brahms and Wagner, and for all the hundreds of great men who have given Germany its prominent place in science and art is as great as ever, and my personal and artistic relations with Germany are so close that I should be very sorry to have them clouded by the willful and malicious lies of the *New York* correspondent of the *Vossische Zeitung*.

My father was born in Germany, but came to this country at the age of forty. He gave it the last and best thirteen

years of his life, and during that time founded the New York Symphony Society, the New York Oratorio Society and the German Opera at the Metropolitan Opera House. He became an enthusiastic and loyal American citizen, but without giving up his love for the land of his birth. Since his all too early death in 1885, I have endeavored during thirty-one years of professional life to follow and imitate his illustrious example. It is not for me to say whether I, too, have contributed a proper share toward developing among my fellow Americans a love and understanding for German art. My record must speak for me, but I cannot admit that because I come of German parentage I should be compelled to subscribe to all the political ambitions of that country to-day.

The citizens of Germany are showing a heroism and self-sacrifice in this war which is marvelous, but so are the French and the English, and so are the Italians and the Belgians. In every country, mothers are weeping over the senseless murder of their sons. Their heroism is not due to national or racial causes. It is a universal trait, and we in this country, who are born of many lands, can best understand this and can see that most of the racial antagonisms

and national jealousies among the people of Europe are artificially nurtured by cold-blooded governments or commercial greed. If my beliefs, as stated above, stamp me as a "renegade" I am quite content to bear that title to the end.

Yours very respectfully,

WALTER DAMROSCH.

On tour with the New York Symphony Orchestra.
Indianapolis, Jan. 17.

Zoellner Quartet in Artistic Performance in Bridgeport

BRIDGEPORT, CONN., Jan. 13.—Another concert of decided artistic value was that given by the Zoellner Quartet before the Wednesday Afternoon Musical Club yesterday. Susan Hawley Davis is president of the club. The Zoellners played quartets by Beethoven and Debussy, and smaller numbers by Sinigaglia and Kaessmayer, all of them in the artistically delightful and appealing manner always attributed to their playing.

A. T.

Ysaye Will Be Visitor Here in May

Eugen Ysaye, the famous violinist, will again visit America, his next visit being planned for May, when he comes to New York to make some records for the Columbia Graphophone Company. He has not decided definitely as yet about making public appearances during his stay.

Duci von. Kerekjarto, the Hungarian wonder-child violinist, is being exploited in Germany again this season.



Dear MUSICAL AMERICA:

The Russian Ballet! What of that? The tremendous publicity that it received from a well-disposed press caused the assemblage, on Monday night, at the Century Opera House, of perhaps the most representative and cultured audience that has ever come together in that house, not even excepting at its opening.

When we consider that the same evening there were other notable entertainments, and, furthermore, that the Metropolitan Opera House was crowded to the doors, we get some idea of the tremendous growth, not only in the size and wealth of our city, but of the growth of its interest in music and artistic matters generally. The general effect was barbaric, splendid, exciting and, at times, almost overwhelming.

What the popular verdict will be with regard to the performances by the Russian Ballet remains to be seen.

Certainly the first night audience was deeply interested, at times aroused to cordial approval, though at no time did there appear to be what one might call "enthusiasm."

This was caused, probably, by the fact that the two principals who have been identified with these performances, namely, Mme. Karsavina and Mr. Nijinsky, were not present.

Mme. Karsavina, it was said, was unable to come owing to "family reasons," while Mr. Nijinsky, it was said, is interned in Austria, as the subject of a hostile country.

While the principals, notably Xenia Maclezwowa, M. Bolm, M. Massine, Mme. Revalles and M. Cecchetti worked hard, and unquestionably pleased, some were unable to reach the standard to which we have been accustomed.

For instance, Mlle. Maclezwowa, while she has been well trained, and, at times, is very effective, nevertheless lacks the vivacity, the surety that characterize Rosina Galli, of the Metropolitan. She certainly is not the peer of Pavlowa.

M. Bolm scarcely replaced Nijinsky, in the opinion of those who have seen this great artist in Russia, and also in Paris. Nor could he compare with Mordkin, whom many of us remember with Pavlowa. However he was suffering from illness.

In the next place, while the orchestra had been splendidly drilled, for months, by Naham Franko, and was most capably conducted, it was understood that Pierre Monteux, who conducted the orchestra in the Paris production was far superior. On this point I personally cannot give any opinion.

It was the wonderful work of the members of the ballet itself, their splendid vitality, their ceaseless activity, backed by the unquestionably effective costumes and scenery of Bakst and his co-workers, that really made the impression.

Personally, I liked the first piece, "The Fire Bird," best. It was poetic, the scenery not too bizarre. The costumes, while striking and full of color, did not startle. Much of the action was excellent. Many of the dances were original, characteristic and most effective.

The second piece, "The Enchanted Princess," presented a scene by Bakst of such violent reds, that when the curtain went up I felt as if I had been slapped in the face by an exuberant and triumphant raw sirloin steak. In this Mlle. Maclezwowa scored her principal success.

Perhaps the most characteristically Russian of the dances were those in the "Soleil de Nuit," arranged by Leonide

Massine, to the music of Rimsky-Korsakoff, in which he danced, most effectively, the principal rôle, and was called out again and again.

As for the concluding piece, "Scheherazade," while it followed the well-known opening to "The Arabian Nights," and some of the ballet was very effective, yet the scene where the black slaves break in to make love to the ladies of the harem was at times sufficiently realistic (although I understand it had been greatly "toned down" to suit the American palate, from what it was when given in Petrograd and Paris) to be unquestionably displeasing to many.

One thing is certain—it will never be presented without a protest in the Southern States, and possibly in some of the Middle States, where they have strong ideas on this subject.

Whatever criticism one may indulge in with regard to the performance, it is certain that the whole presentation was of a highly artistic character, so novel, so full of life, of individuality and character, as to be a revelation.

Of the Stravinsky music to the first ballet, "The Fire Bird," I can only say that I leave it to your critics, who can exercise their brains discussing it.

* * *

In the foyer, between the acts (and there are two long waits of about half an hour each) it was very difficult to get a decided opinion from the habitués, the first nighters, the musical critics and the general crowd that go on such occasions.

Nobody seemed eager to venture any very definite opinion. Perhaps the dominant note was one of disappointment, not that their expectations had not been realized, but that there was so much to praise and so much to please and so much of real artistic value, that it seemed a pity that through lack of the highest degree of accomplishment on the part of some, at least, of the principals, what might have been a triumph had just failed of fruition.

* * *

The combination of music with some kind of dancing goes back to prehistoric times. We know from the monuments and vases of the Egyptians that they had their dances, many of them connected with their religious ceremonies. So had the Greeks and the Romans after them.

All the peoples of Europe, from time immemorial, celebrated certain festivals, notably the harvest and the vintage, with dancing and music.

We know of the Morris dancers of England. We know that the Indians, in our own country, celebrated their victories and many festivals with the dance and a certain amount of such music as they had.

In the primitive form, no doubt, the accompaniment to the dance was made by the clapping of hands, as those saw who were present at the exhibitions which the Filipinos gave at the St. Louis World's Fair. The negroes of the South follow this method to this very day.

Some believe that the movement of the feet began in the days when men and women stepped on the grape in the wine press.

I think we can go further back and say that man learned swaying movements from the apes, just as man learned much of his play from other animals.

It might interest you to know that man learned to wrestle from the bears, to play overbacks from foxes, and if it has ever been your privilege to get near enough to see the ruffled grouse when they meet, you will find the origin of the cake walk.

* * *

What hitherto we have known as the ballet, which prevailed in the opera houses in the great capitals of Europe, has been more or less of a mechanical character, subject to definite rules and regulations, while the corps de ballet itself was divided into three rows.

In the old opera houses on the other side, particularly in Paris, the ballet was considered to be the recruiting ground for such gentlemen of wealth and pleasure as desired to make acceptable acquaintances among young ladies.

I believe it was De Maupassant, who, in his wonderful work, "The Cardinal Family," describes how the good, virtuous parents brought up their daughters particularly with the view of introducing them to the ballet and selling them to the highest bidder.

Connected with this old artificial ballet there have come down to us as exemplars of grace and charm the names of Cerito, Mme. Vestris, the great Italian Tagliani, Fannie Elsler, Carlotta Grisi, and in recent years Mlle. Genée.

These ballets were all characterized, I might say, by agility, which was expressed in jumps, pirouettes, rapid turns, bending over.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 6



Victor Herbert, Distinguished as Conductor and Composer. Enjoys a National Popularity. Never Loses an Opportunity to Berate the Critics, Which Doesn't Hurt Them but Makes Him Feel Better.

It is only recently that we have departed from the old mechanical school and that an entirely new art has developed, which, combining the poetry of motion with music and the painter's art tells a definite story, and so appeals to the aesthetic as well as the artistic sense.

It certainly should interest us to know that even the Russian ballet itself, of which M. Diaghileff, an unquestioned genius, is the promoter and principal architect, was virtually started by two American girls, by the names of Isidora Duncan and Maud Allan.

Isidora Duncan, you know, made a sensation here, but only after she had won recognition in Europe by her classical dances, accompanied by the music of the great masters, played by a symphony orchestra.

You no doubt remember her performances at the Metropolitan with the Darnoch Orchestra.

Then there was Maud Allan, who, in the minds of some, as an interpreter, is allied more with the realistic school.

Anyway, it was these two American girls who went over to St. Petersburg, as it was called then, and by their grace, the classic simplicity and poetry of their dancing, knocked the old school into a cocked hat and set some of the Russians thinking.

The result is the Russian ballet as we see it to-day, and for which we are indebted to Mr. Otto H. Kahn, the chair-

man of the Board of Directors of the Metropolitan Opera Company, who, associated with some of his co-directors at the Metropolitan, is understood to be the Maecenas of the enterprise.

* * *

To me all these presentations have a definite value beyond their appeal to the artistic or aesthetic sense, in that they demonstrate to us not alone the physical powers of the human body, but the wide range of motion of the most beautiful, graceful and artistic character of which it is capable, and which we know entails upon the performer years of study, work, and the most careful preparation under artistic and competent direction.

Now, the course of the ballet goes further than fitting a particular performer for the work in a performance. It has an educational value, for it teaches the beauty, the charm of the human organization—an organization whose wondrous powers we are only beginning to learn and understand, and which has been the evolution of nature through untold ages.

And as this education progresses it will go far to offset the old creed, and later the Puritan creed that the body was something to be ashamed of—something whose "lusts of the flesh" had to be subdued—something that had even to be flagellated, at times, to express faith or religious fervor; something that had to

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MEPHISTO'S MUSINGS

[Continued from page 7]

be enclosed in a horrible, tight-fitting garment, and forced out of its natural shape, which you will best understand if you will compare the figure of a lady of fashion of to-day with the figure of the Venus de Milo.

And this recognition of what the human body means when it is at its perfection of health and development will then take us one step further. It will go far to make us fully realize the horror of that "frightfulness" which is desolating the Old World to-day.

To people educated with the idea that the body is a miserable, temporary dwelling for something much higher, and to be cast aside, instead of being carefully cultivated, admired and wisely used, the maiming and killing of bodies means, after all, very little.

But to people educated to the rightful idea of the beauty and high purposes of this noble machine, the idea of injuring, of destroying it, would be as the idea of injuring or destroying some great painting or marvelous piece of sculpture to an artist.

Out in the foyer there was considerable discussion as to the great improvement that has been made in the auditorium of the Century Opera House, which was accomplished through the public spirit, I believe, of W. K. Vanderbilt, of the board of directors.

Many of the boxes at the rear have been removed, so that the seating capacity has been increased, and so has the seating capacity in the dress circle and gallery.

The result of it all, it seemed to me, was a very distinct improvement in the acoustics of the house.

A wild rumor was started to the effect that the management had declined to advertise the Russian Ballet in the German *Staats-Zeitung*. This was subsequently denied.

Certainly had it been true it would have necessarily meant one further step to be taken—namely, to refuse tickets to any Teuton. This might have resulted in a good deal of confusion at the box office, where it would have been necessary for a man to prove that he was either a citizen or had been born in one of the Allied countries, to enable him to see the Russian Ballet.

However, it would not have been any more extraordinary than the veteran Saint-Saëns's declaration, made not long ago in Paris before he came to this country, to the effect that any man who would under existing circumstances go to hear a performance of Wagner's opera was one who would cut the throat of his own mother.

There was, too, in the foyer talk of some friction between the management of the Metropolitan and that interested in the ballet, on the ground that the Metropolitan people thought they had quite enough to struggle against with the war and the gripe and business conditions without having an opposition at the Century Opera House made by some of their own people.

I can fancy that Mr. Gatti and his associates would not view with any particular favor the interruption to their season during the two weeks of the present run of the Russian Ballet, especially as I understand every seat has long been sold, which must naturally detract from their own sales, although, as I said, on Monday night the Metropolitan was crowded to the doors.

Pitts Sanborn, of the *Globe*, who, you remember, took me to task for my effort to do Gatti-Casazza justice, and published a long list of artists whom he asserted Gatti might have engaged, but did not have in answer to my reply already reduced his list by about 60 per cent, but even in that list he retains the names of artists like Maurice Renaud, who, he admits himself, is "somewhere

in France" near the firing lines or doing duty in a hospital.

How, under the circumstances, Renaud could be of service to the Metropolitan I leave to Mr. Pitts Sanborn's own common sense.

With regard to some of the others, and notably some of the ladies named by Mr. Sanborn, let me give him a point or two, which I think has not occurred to him, but before doing so, let me say that my information is not in any way derived directly or indirectly from Signor Gatti-Casazza, for if Gatti, you know, with Coppicus, his secretary, behind him, and Monsieur Billigard on top, were all placed in a Corliss lemon squeezer it would not produce one drop of information.

My knowledge of the matter came through the ladies themselves. Some, it seems, were offered an engagement by Mr. Gatti, but they failed to come together, because they demanded rôles which were not in Mr. Gatti's power to give them, owing to his contracts with other singers. Others, again, were not satisfied to accept the terms which Mr. Gatti was able to offer them.

Here we at once have a side light on the situation which would not occur to the ordinary person, and one which Mr. Gatti, of course, and even those around him, would not be able to explain, or would not consider it necessary to explain.

Finally, there is another point which, while it is not referred to by Mr. Sanborn, I wish to refer to, as I believe I did once before, namely there are a great many people who are sincerely interested in the idea of opera in the vernacular. I say vernacular because English in this country is the vernacular but not the mother tongue, as French is in France, German in Germany, English in England and Italian in Italy.

They say that we should have opera in English, as we have such artists as Riccardo Martin, Geraldine Farrar, Hinshaw, Whitehill, Louise Homer and many others.

We will begin with Mr. Whitehill. I believe he is not only available, but would be very willing to sing in English, but some of the others are not, and though it may excite astonishment, I am absolutely within the truth when I say that two of the most radical opponents to opera in English are Geraldine Farrar and Riccardo Martin.

Geraldine Farrar has never made any bones about her position in the matter, or of her intense sympathy with the Germans in the war and of her sincere conviction that one of the things that she does not propose to do is to sing in English if she can help it.

Riccardo Martin goes further yet; he has expressed himself to the effect that it is really unnecessary for a singer to be particular as to what language he sings in, for the reason that the public is not interested in that at all, but simply interested in the singing.

Finally, we must not forget, as imposing a certain restraint upon Signor Gatti, in the matter, there is Mr. Otto H. Kahn, chairman of the Board of Directors.

Mr. Kahn believes, if I quote him correctly, that it would be a good thing for us to have English opera, sung in the English language—that is to say, music composed by an American or Englishman, if you like, to a libretto originally written in the English language; but Mr. Kahn does not see why Germans should be made to listen to Wagner in English, or why Frenchmen and Italians should be made to listen to French or Italian opera in English.

He realizes that a large portion of the opera-going public is composed of foreigners or those of foreign descent.

I mention these facts for the reason that but brief consideration will show how many factors enter into the management of a great opera house, and, consequently, that it is unfair to take some surface conditions and therefrom frame an indictment against a manager, especially a manager like Mr. Gatti, whose endeavor to do his duty ever since he was placed in a position of responsibility should be well known to all music lovers.

In opposition to some of the critics I stated, last season, that Mr. Gatti's young tenors, Martinelli and Betta, would make good. They have done so.

The other night, as you know, when Caruso was indisposed and there was a Caruso house to hear him in "Ballo in Maschera" young Mr. Martinelli got his chance, and not only won approval but made a sensation. This young tenor, in my opinion, is destined to a splendid career. He is a student, a faithful worker, he has a fine presence, a splendid voice, good health, a modest demeanor and has so improved that some of those

who heard him in Italy before he came to this country and heard him again this season can scarcely believe their ears.

While I am on the subject of the opera let me say that one of the arguments used by those who insist that it is necessary to go abroad to get a thorough musical education, especially if they desire to be opera singers, is that in this country there is little or no opportunity to get routine or experience in the technique of the opera stage. Consequently young people have to go abroad and make their débuts as best they can in the various minor opera houses of Italy, France and Germany to get experience and establish a reputation.

This has unquestionably been in a measure responsible for the annual exodus of hundreds of our young singers to Europe, especially to Germany and Italy.

The situation is, however, being rapidly changed by an old friend of yours to wit, Milton Aborn, who, you no doubt will recall, was the principal manager of the Century Opera Company.

Aborn deserves every possible encouragement because he has been interested for some time past in establishing an opera school right here in New York City that offers to trained singers an opportunity to learn the routine of grand opera.

When he started his enterprise some time ago there were a good many doubting Thomases, but Mr. Aborn has made a distinct success of his enterprise.

On Friday night of last week he presented a dozen or more of his students in the first demonstration of their work. The result showed plainly that his ideas are based on sound artistic principles and are of decided practical value.

The development of such a school, and of others that no doubt will follow later, modeled on the same lines will mean much for our future musical progress, and certainly will afford further evidence that it is no longer necessary to go to Europe to obtain an education in any line of musical endeavor.

I think it was last season that I took occasion to criticize Kurt Schindler and his Schola Cantorum. I have a good deal of respect for Schindler as a serious and accomplished musician, but I could not refrain from expressing my opinion with regard to the sloppy character of his organization and the equally sloppy manner in which they did some of their work. In fact, their singing was as sloppy as their clothes.

At the time I strongly advised him to call his chorus together, as they were mostly people of considerable social standing, and make them understand, once for all, that either they had to toe the mark in the way of decent artistic endeavor or quit.

Now whether our friend Schindler took this to heart or not I do not know, but most certain it is that at the recent appearance of his chorus it sang so well, a program of Russian and Scandinavian music, as to arouse the unanimous approval of the press.

The slovenly style had given way to fresh, spirited singing. The phrasing was good, there was plenty of light and shade, and not only was the tone quality fine but there was a life to the performance, which before was sadly lacking.

So, as I said, I am glad to have the opportunity to pay Mr. Schindler my tribute of praise and good will.

The effort of Percy MacKaye, poet (with music by Arthur Farwell), to displace the sheep in Central Park with a "masque" in honor of the three hundredth anniversary of Shakespeare's birth, has aroused such a storm of indignation that the writers on the daily press temporarily suspended reporting horrors from the battlefields of Europe, discussing the coming Presidential election as well as the most recent murder, society scandals and robberies, to write serious editorials referring to the contemplated desecration.

Indeed, little children, barely into their first pantalets wrote letters of indignation to the papers.

I admire the general plan of Percy MacKaye, poet (with music by Arthur Farwell), to bring a big crowd together to realize something of the worth of Shakespeare. At the same time I am afraid that Percy MacKaye, poet (with music by Arthur Farwell), has somewhat mistaken the situation.

This is not England—and it never will be!

While in a sense, Shakespeare belongs to us all, too many other nationalities besides the English have contributed to make up this country, and particularly this great cosmopolitan city, to make even Shakespeare a good rallying point. When Mr. MacKaye, the poet (with

music by Arthur Farwell), undertook the wondrous pageant which he successfully accomplished in St. Louis and which illustrated the story of that city there was a reason for it, as the French say, but so far as New York is concerned, let him try to express the spirit of triumphant democracy. If not, and he must live in a dead and forgotten past and is still seeking for a field for his operations, why not seek the churchyard, where the dead lie?—and if Calvary is too Catholic—there is always Greenwood!

There is a story told that some years ago the keeper of the lighthouse on Tory Island got married to a girl. His wife had among other effects a piano sent after her to her new home, says the *Philadelphia Ledger*. By and by the news reached the island that the instrument was on the mainland, and two islanders were dispatched in a lugger to fetch it across. The lighthouse keeper and his wife were waiting the arrival of the piano, which was to brighten the long winter evenings, but, to their disappointment, they saw the boat returning without the instrument.

"Where's the piano?" shouted the lighthouse keeper when the lugger had got within hailing distance.

"It's all right," replied one of the boatmen. "Sure, we're towing it behind us!"

That lighthouse keeper didn't know his business.

He should have sold that instrument to a piano manufacturer, who would have exhibited it as his own to prove that a salt water bath positively improved its tonal worth!

From MEPHISTO.

GEORG SCHUMANN'S NEW TRIO GIVEN IN NEW YORK

Miss Margulies and Her Associates Present Interesting Program of Chamber Music

The principal number on the program of the Margulies Trio's second concert of the season at Aeolian Hall last Tuesday evening was Georg Schumann's piano trio in F Major. Schumann's storied efficiency as a choral conductor (he has been identified with the good fortunes of the Berlin Singakademie for the past sixteen years) has served as the chief basis for whatever interest Americans may have taken in him. His compositions (his output is not numerically modest) have not been widely exploited here though a couple of seasons ago the Oratorio Society brought out his quasi-Wagnerian and tolerably interesting "Ruth," a few songs appear at long intervals on recital programs and some years ago the Margulies Trio produced a 'cello sonata of his making. The trio in question dates from 1900 but only reached America last week when Miss Margulies and her associates played it in Norwich, Conn. It is pretty and amiable—*kapellmeistermusik* of the better sort, the work of an honest, milk-fed person writing with conscientious knowledge of his medium but with no pretensions to originality or distinction of idea. It consists of a watery *allegro amabile*, a tearfully sentimental slow movement in the nature of a romance, an *allegretto* that is pretty and a *finale* well put together and comprising some clever and vivacious matter. The Margulies Trio played the work with all the delicacy and lightness of touch as well as the sentiment it requires. The closing movement—the best one—evoked hearty applause.

Saint-Saëns's early but finely polished Trio, op. 18, opened the evening with a finished performance and the remaining number was Beethoven's glorious A Major 'Cello Sonata, which Miss Margulies and Mr. Schroeder played very poetically and with careful balance. H. F. P.

Grainger with Damrosch Orchestra in Washington

WASHINGTON, D. C., Jan. 14.—The second concert of the New York Symphony Orchestra, Walter Damrosch conducting, took place on Tuesday at the Belasco Theater. The symphony was Tschaikowsky's "Manfred," which was presented with brilliancy. The other number by the orchestra was the suite, "Adventures in a Perambulator" (Carpenter), which was somewhat new to the audience and which seemed to fall short of its descriptive intention. The soloist was Percy Grainger, pianist, who made his initial bow to a Washington audience. He was most enthusiastically received in the Grieg Concerto in A Minor, Op. 16, which was given with brilliance, spirit and a clearness that was delightful. Margaret Wilson had a box party at this performance. W. H.

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OPERA LOSES SINGER IN GAINING STAR DANCER



Photo © Mishkin.

Rosina Galli, "Première Danseuse" of the Metropolitan Opera House, as She Appears in the Dances of "Prince Igor." Her Associate is Giuseppe Bonfiglio

POTENTIAL prima donna and moving picture actress, Rosina Galli bides in patience the day when an agile ballerina's obligations shall sufficiently relax to let her realize certain latent vocal and dramatic capacities. That time is not yet, according to those powers at the Metropolitan who in their worldly sapience regulate such matters; and the brilliant little dancer defers to their will, while inwardly wishing that heaven might speed the day. Hers is not a case of artistic *wanderlust*, of a notion that contentment is where she is not. But the stars were so favorably conjoined at her birth that she came into being blessed with a multiplicity of talents. And with that order of dissatisfaction which is the complement of genius she wishes to exercise all of them. So that, when Mr. Gatti relents or when contracts run their appointed course, the young woman may explore new pastures. At any rate her other gifts will not be suffered to atrophy through repression and neglect.

Miss Galli is beautiful. You do not realize quite how much until you meet her in real life. She may rightly claim to be numbered among those few whose pulchritude is even greater off the stage than on it. She has the glorious auburn hair that one does not associate with the Italian woman and the eyes that stimu-

Rosina Galli, Brilliant "Première Danseuse" of the Metropolitan's Ballet, Has the Voice and Ambition for Prima Donna-hood—Moving Pictures Also Appeal to Her as Medium for Expression of Her Acting Abilities—Exactions of the Russian Dance as Exemplified in "Prince Igor" and a Comparison with the Classic Style—"Eternal Habit of Hurrying" a Heavy Handicap for Americans Seeking Fame as Serious Dancers

late poetic fancies. She is vivacious, mercurial, youthful in all save artistic intelligence and accomplishment. In those she was old at fourteen. Twenty years of age—*la beauté du diable*, as the French denominate it, united with beauties of a subtler and richer sort! You may select the medium of conversation—Miss Galli trades in piquant English and facile French, if Italian is denied you.

"I have a soprano voice and I practise sedulously," she informed the writer. "Study is developing and enlarging it and I look forward to the chance of doing operatic work. That must wait on the dancer's leisure, however. No question of combining the two! The exertions of the one do not facilitate the sort of breath control necessary in the other.

But I keep up my vocal work in private. It gives me the musical satisfaction and stimulus I require. In the dancer, the development of the musical sense is indispensable—and by that I mean far more than the mere rhythmic instinct—deep musical sympathies and intuitions, an innate divination of the subtlest and possibly unexpressed purposes of composer and conductor. Happily, I possess the faculty and have had abundant occasion to put it to proof. But quite aside from any question of dancing, operatic singing would be a real joy to me. It was always one of my pleasures to sing. That love is completely ingrained in my nature.

Moving Picture Ambitions

"And participation in moving picture

performances would give me the chance I crave to bring into play my mimetic faculties. In operatic ballets what chance is there to accomplish anything telling with the play of features, however happily contrived? You may do what you will in this direction, but your audience never appreciates or even notices it. How many persons watch the dancer's face in 'Aida,' in 'Carmen,' in 'Samson,' in anything else, except it be such a work as 'La Muette de Portici,' which offers pantomime, not dancing, opportunities? And how one wearies of the sameness of one's duties!

"In the motion pictures—which, by the way, I make it a point frequently to visit—is an unlimited chance for facial acting. And to this sort of thing I gave much serious study. At the Milan conservatory mimetic instruction was of the strictest. We had lessons in expressing with the eyes alone a sentiment which the teacher would give us in a sentence or two. Thus he would say to us, 'My brother has at last arrived,' 'My lover has deserted me,' 'My father is dead,' and it devolved upon us without speaking a word or uttering a sound to portray the emotions inspired by these words by a look, an alteration of expression. Now this facial mobility counts supremely on the film, and while I have seen a good deal that pleased me here, I think more is possible. Yes, I have already had

[Continued on page 11]



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The Story of CHILSON-OHRMAN

By Gordon Brooks Fulcher

CHAPTER I.

THERE is something mysterious about Grandmothers. In the typical American family, the Grandmother seems to be the Official Oracle; the one who, at the evening fireside, paints pictures of the past and gives out sane, hard-headed predictions concerning the future of Tom, Elizabeth or the Twins.

All of the Great Geniuses of the world had a stand-in with Grandmother. She always encouraged their hobbies and oftentimes gave of her own private funds to help in the Development of Talent.

Chilson-Ohrman's Grandmother predicted that the little golden-haired girl who used to steal softly into the dim recesses of the stiff old American Parlor and thump out her own thumbby accompaniments on the Family "Square," would some day receive an Invitation to the Annual Installation down at the Hall of Fame.

From the Old-Fashioned Parlor to the Stage of Aeolian Hall was quite a jump for the little American Girl, and it puts the O. K. of the world on Grandmother's Fireside Forecasts.

EXCLUSIVE CONCERT DIRECTION

MAURICE AND GORDON FULCHER

McCORMICK BUILDING, CHICAGO

OPERA LOSES SINGER IN GAINING STAR DANCER

[Continued from page 9]

offers to star in wordless plays. Only—Mr. Gatti won't let me. Sooner or later, though, I shall come to it."

Besides singing and acting, Miss Galli challenges attention as a designer of costumes. Her own are the products of her ingenuity in this sphere. And in "Prince Igor" there has been occasion to admire the felicity of her inspiration.

The "Prince Igor" Dances

This same "Prince Igor," by the way, gave Miss Galli much discomfort and in the end she was the worse for her exertions. They brought her to bed for two days. "The whole difficulty lies in the fact that Russian dancing is operated on different principles from the Italian type. The former is fantastic and grotesque, the latter classic. And where you turn your foot easily in one direction for the latter, you turn it in quite the opposite

one for the former. The muscular strain produces the keenest sort of discomfort, and after my rehearsing and dancing in 'Igor' I collapsed for a couple of days and was too lame to walk. Personally, I consider the dancing of the Russians more or less ephemeral despite its present fascinations. The classic style evolved in Italy out of the ancient Greek dance will, to my mind, outlive it in popularity. The best dancers have been Italians, Belgians and Russians. Strange to say, the French, despite their love for the ballet, have never shone as dancers, and the best ones at the Paris Opéra and elsewhere have come from Italy.

"I love your American dances—those danced with the snapping of fingers and the rhythmic movement of the hips" (and Miss Galli illustrated; she has assimilated the cabaret dances marvelously well). "They express an energy and a freedom characteristically American. In Europe we should not move on

such awkward lines, no doubt; but could we capture that particular phase of frankness and bold individuality? I doubt it. Among the salon dancers I have noticed many extremely capable and interesting figures. But, all in all, Americans will never accomplish anything in the way of serious dancing because of their eternal habit of hurrying. American girls are beautiful and have the liveness and other qualities that make for good dancing. But it cannot be learned in a year or two years as they want to learn it. I began to study when I was eight and made my debut only at fifteen. One must make haste very slowly in this field of work and submit to the most rigorous sort of training besides. I have not noticed any disposition on the part of Americans to tie themselves down to any such arduous conditions.

"I have done much classic dancing of the sort required in 'Orfeo.' But I am

no admirer of the work of Isidora Duncan. That seems to me meaningless, artificial and badly executed—in brief, not the work of one who studied the dance at as early an age as it should be studied. Then, too, I have done pantomimic parts like *Fenella*. In Naples they gave 'La Muette' especially for my benefit. It was in Naples, at the San Carlo, that Mr. Dippel first saw me and engaged me for Chicago. I hesitated at first—I was afraid of the sea. But I finally gave in. And here I have been settled in America for nearly five years and content to remain in it. If I were a man, I'd be fighting for Italy at this moment.

But having two brothers in the aviation corps, I believe the next best thing I can give is my services for charity. And that both my mother and I are doing. I spend my spare moments making garments for our soldiers."

H. F. P.

HUBBARD'S OPERA TALKS

Lectures in New York on "Monna Vanna" and "Hänsel und Gretel"

Havrah Hubbard gave one of his Opera Talks at the Horace Mann Auditorium, Columbia University, on Thursday evening of last week. The talk was devoted to "Monna Vanna."

In the afternoon, Mr. Hubbard lectured on "Hänsel und Gretel" before the National Opera Club of America at the Astor Gallery, Waldorf-Astoria. The Opera Club has a membership of nearly 1000 women and is one of the most active organizations in the musical life in the city. On Thursday afternoon the meeting was arranged especially for children, and the talk proved most interesting.

Mr. Hubbard includes in his repertoire fifteen or more operas and his talks consist of a dramatic presentation of the libretto with occasional excerpts from the music. His introductions are designed to give a clear idea of the position the opera occupies in the musical world, and give interesting information concerning various performances in this and other countries.

This season, in the course of several hundred talks in various parts of the country, Mr. Hubbard will appear again several times in New York and Brooklyn. He will probably visit the far West and make a trip to Honolulu in the spring or summer.

Open Sunday Concerts at the Harvard Club

On Sunday afternoon, Jan. 9, the Harvard Club of New York opened its regular series of midwinter concerts with a fine program by the Hoffmann String Quartet from the Boston Symphony Orchestra. These concerts are arranged by Francis Rogers, the chorister of the club. The series this year is as follows:

Jan. 16., Herbert Witherspoon; Jan. 23, David Sapirstein, Piano Recital; Jan. 30, Francis Rogers and Lewis Williams; Feb. 6, Albert Spalding; Feb. 13, Lambert Murphy and Myron Whitney; Feb. 20, Boston String Quartet, Messrs. Noack, Roth, Ferir, Schroeder.

Caesar Brand, orchestra director, gave an interesting program at the Orpheum Theater, Sacramento, Cal., in the week of Jan. 2.

SPRINGFIELD CLUB CONCERT

A Notable Performance by Orpheus Male Chorus and Assistant Artists

SPRINGFIELD, MASS., Jan. 13.—One of the best concerts thus far given by the Orpheus Club of this city was enjoyed by more than 2000 persons in the Auditorium last evening. It was the 122d concert of the forty-second season of this local organization of 150 male singers, whose excellent work under the direction of John J. Bishop has won a large following. Another local organization that shared the honors of the evening was the Springfield Symphony Orchestra, of which Emil Janser is conductor. All its numbers were well played.

The soloists were Marguerite Dunlap, contralto, and Margel Gluck, violinist. Harry H. Kellogg of this city was accompanist and also played the organ part for the "March of the Monks of Bangor," the final number on the program. Both soloists were recalled for encores.

Two members of the club sang solo parts, John F. Ahern, baritone, singing with the chorus in "O Time of Blooming

Roses," and E. E. Hosmer singing the incidental tenor solo in the last number. Both of these singers well merited the outbursts of applause that followed their numbers.

Another pleasing feature was the recognition given Edson P. Hadley, a member of the Orpheus Club, for his dainty composition, "An Orchard Through Whose Mellow Shade." T. H. P.

Bellaire, Ohio, Enjoys Noteworthy Performance of "The Messiah"

BELLAIRE, OHIO, Jan. 8.—"The Messiah" was produced recently in the First Presbyterian Church by local artists under the direction of E. E. Halstead. Never within the memory of local music-lovers has this classic by Handel been sung with such accuracy and perception. The chorus consisted of seventy voices and sang well indeed. In the solos were heard Mrs. Elsa Gundling Duga, soprano; Mrs. Dorothy Stodden Kaser, contralto; Isaac Kay Myers, basso, and George W. Herwig, tenor. They were amply satisfying. Mrs. W. P. McCormick was the accompanist.



MADAME EDVINA

Concludes Her Chicago Opera Season
After a Succession of Triumphs

CRITICS REGRETFULLY TAKE LEAVE OF FAVORITE SOPRANO

Final Performance as Maliella in "The Jewels of the Madonna"

"Mme. Edvina gets right into the heart of what she does. Her voice is lovely, with power, range and the something back of the technique that makes it all tell. She is a personality, and it was with especial regret that we realized last evening that we were bidding her farewell for the present season. However, artists of her quality do not grow on trees, and we shall doubtless have the opportunity to welcome her back again next year. Meanwhile, she has made a host of admirers by her art and they will all join in wishing her good fortune."—Karlton Hackett in THE CHICAGO EVENING POST.

"'The Jewels of the Madonna' is usually quite the reverse of a lone star opera. The roles of both Rafaele and Gennaro are star roles. But Edvina's conception of the role of Maliella makes it the brilliant point in the opera company's illumination of the Wolf-Ferrari score. It was in recognition of this, as well as the other fact that Edvina is leaving us, that Campanini signaled Bassi and Ancona, who had taken with Edvina the repeated curtain calls after the second act, to leave her alone before the curtain. The public took boisterous advantage of this one opportunity to thank Edvina for the pleasure that her singing of the roles of Fiora, Louise and Maliella has

given them."—James Whittaker in THE CHICAGO EXAMINER.

"Particularly in the second act was Mme. Edvina admirable. The love scene with Rafaele was set forth with moving passion and the dramatic constituents of the act were handled with convincing skill."—Felix Borowski in THE CHICAGO HERALD.

"Louise Edvina's Maliella also left nothing to the imagination. But we don't think that we would have wanted anything left to the imagination under those circumstances. She incarnated the flesh and the blood of Napoli's women—and sugar water to be drunk with a straw is not the liquid which runs in Italian veins. She dressed it and acted it and looked it faithfully and convincingly and sang with much variety of tone values, beautiful mezza voce and some strikingly penetrating and silvery high notes, reaching a C sharp with ease, precision and sustained strength."—Herman Devries in THE CHICAGO AMERICAN.

"Mme. Edvina is a very satisfying Maliella. The climactic points she sang with telling effect. Sinister moods melted into moods of passionate tenderness on the flit of a cadence, into moods of scorn, of ingenuous devilment on a transitory harmonic epigram."—Eric de Lamarier in THE CHICAGO TRIBUNE.

Madame Edvina opens her trans-continental tour of Canada in Quebec on Jan. 28 and will be available for concert and festival appearances until May.

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WASHINGTON HEARS BOSTON SYMPHONY

New Schelling Composition
Played—Williams-Kline
Recital

WASHINGTON, D. C., Jan. 10.—The Boston Symphony Orchestra gave its third concert on Jan. 4, when two symphonic offerings were heard, the Mozart E Flat Major Symphony and the symphonic poem, "The Island of the Dead" by Rachmaninoff. Both were given the artistic finish for which this orchestra is noted, the poem being especially powerful. The chief interest, however, was centered in the initial presentation in Washington of Ernest Schelling's "Impressions in Form of Variations," with the composer at the piano.

At the sixth concert of the Ten Star Series T. Arthur Smith presented Evan Williams and Olive Kline, American singers, in a joint song recital. The enthusiasm with which the artists were received readily demonstrated the fact that America loves its own. Both singers were generous with encores and the audience was loath to be deprived of their beautiful voices, full of color, sympathy, and roundness of tone. As usual, Mr. Williams sang entirely in English, which was given with such clear enunciation that program words were entirely unnecessary. While most of his offerings were songs, he gave his audience opportunity of enjoying his oratorio powers in numbers from "Jephtha" (Handel) and the "Redemption." Miss Kline was heard in English, French and German, the wonderful flexibility of her voice being brought out in the "Shadow Dance" aria from "Dinorah." The difficult rôle of accompanist was ably handled by Carl Bernthaler.

The Monday Morning Music Club has engaged Edgar Priest, organist and choir master of the Washington Cathedral, as director, during the absence of Mrs. A. M. Blair, who is still in Europe. Mr. Priest has entered enthusiastically upon his duties. The club will present its first musicale of the season the latter part of January. W. H.

Charles W. Hawley's Memory Honored in Performance of Cantata

BALTIMORE, Jan. 10.—In honor of the late American composer, Charles W. Hawley, his popular cantata, "The Christ Child," was presented yesterday, under the auspices of the Young Women's Christian Association, by the St. Cecilia Guild. The performance was under the direction of Henrietta Crane and the soloists were M. Bartom, P. Mitchell, Robert E. Stidmann and Gerard Chestnut, and Prue Ellinger, violinist. F. C. B.

MUSIC AND ROSES GROW EQUALLY WELL UNDER SPRAGUE'S HANDS

Organist of Trinity Church at Toledo, Ohio, Creates Tropical
Garden Where He Finds Rest and Inspiration in Cultivating
Rare Blooms—Supplies all Flowers and Plants Used in the
Church



Herbert Foster Sprague, Organist, at Work in the Greenhouse at Trinity

TOLEDO, OHIO, Jan. 15.—Fugues and flowers do not, ordinarily, grow well for the same hands, but Herbert Foster Sprague, organist of Trinity Episcopal Church of Toledo, is the exception.

Mr. Sprague's garden and greenhouse had their beginnings when he became tired of the gazing at the concepts in Trinity churchyard, while his mind was weaving musical phrases or unraveling the intricacies of a Bach composition. There wasn't much inspiration to be had from red bricks, so Mr. Sprague decided to make a garden in the bit of churchyard on which his windows, on the third floor of Trinity rectory, faced.

The vestrymen smiled and gave consent. Later they were astonished at the formal little English garden which the organist had created, and readily agreed to add a greenhouse at the back of the chapel. Here Mr. Sprague works overtime on his horticultural fad. He has a rare collection of tropical plants, the larger part of which he brought from Santa Barbara, Cal. The collection includes banana trees, rubber plants, an elaborate collection of varieties of the cactus family, eighteen varieties of ferns and nearly double that number of palms,

aquatic plants, *hundreds* and *diefenbachia*.

All the cut flowers, palms and other plants used in the church now come from Mr. Sprague's greenhouse, and here the organist finds rest from his musical labors in tending the plants which he has gathered with such care. Like Riley, Mr. Sprague believes the "world is full of roses"—and proves his faith by adding to the number blooms which his own hands have helped develop.

Two new male choruses by Dr. Otto Neitzel, "Priesterwald" and "Vaterland," were introduced at a recent concert of the Berlin Teachers' Choral Society.

SOPHIE BRASLAU IN HER RECITAL DÉBUT

Metropolitan Contralto Makes
Transition from Opera to
Concert Successfully

That Sophie Braslau is a versatile and finely gifted concert artist was the impression derived at her New York recital début, in Aeolian Hall, on Jan. 13. The prepossessing young Metropolitan Opera contralto set herself no mean task when she elected to sing the following program:

"Stille Amare Gia no Sento; Handel; "Willst du dein Herz mir Schenken," Bach; Rondele, Nicole; "Im Frühling," Schubert; "Verzagen," "Von Ewig Liebe," Brahms; "Gefunden," Strauss; "Was I Not a Blade of Grass," Tschaikowsky; "Little Fish's Song," Arensky; "Pain," Moussorgsky; "First Song of Lull," Rimsky-Korsakoff; "Don Juan's Serenade," Karganoff; "A Norwegian Song," Henry Logé; "The Rainbow-Child," Cole-ridge-Taylor; "My Heart is Sad," Rosedale; "Fairy's Song," Buzzi-Peccia; "Summertime," Korby.

The classic group was admirably sung, but still finer was Miss Braslau's *lieder* singing. Herein her interpretative powers found a choice vehicle. It was difficult to avoid reflecting upon the manner in which rôles are dispensed at the Metropolitan. For it would indeed be interesting to hear and see Miss Braslau essay some important part. The writer, for one, believes she would fill such a part admirably. This contralto is one of the few artists at the opera house who could sing Russian parts if "Boris" and "Igor" were given in the original, as she is, we believe, of Russian descent.

Be that as it may, Miss Braslau sang her Russian songs splendidly, charging them with an abundance of that tragic quality which the Russian song so often demands. It is interesting to note the altered timbre of a voice when it utters music to Russian words. Immediately one senses a browner, richer color (if the expression be permitted). In many ways the Russian tongue is one of the most singable and fascinating imaginable.

The contralto's singing of her final group was, in a way, fully as worthy as its predecessors. She was chary with encores. Her audience was big and brilliant, containing a number of opera stars and concert singers. It applauded rapturously, but with singular intelligence. It is enough to say that Richard Hageman accompanied; his work is too favorably known to need comment here. Next time Miss Braslau gives a recital it will of a surety attract those who were present on this occasion as well as, one hopes and predicts, a host of others. B. R.

Other comment on Miss Braslau's recital début in New York:

She exhibited a thoroughly musicianly attitude toward her work, displayed a sense of the correct values in *lieder* singing, and, in general, demonstrated that she is a recital artist of personality and one with serious aims.—*The Times*.

Miss Braslau has a voice of unusual beauty of quality, and in much of her singing last night it was disclosed to advantage.—*The Sun*.


She has a voice of real contralto quality and one of such size that it filled every corner of the auditorium.—*The Herald*.

The transition from operatic arias to the concert hall *lieder* was most happily made.—*The Press*.

Concert to Aid Soldiers Blinded in Battle

A concert in support of the special work being done for the care and training of soldiers blinded in battle will take place on Jan. 26 at the home of Mrs. Joseph Pulitzer, 7 East Seventy-third Street, New York. Alice Verlet, soprano of the Paris Opéra, and who recently appeared as prima donna with the Chicago Opera Company, will sing, and others to appear are Percy Grainger, the Australian composer-pianist, and Louis Graveure, the English baritone.

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FAMOUS AMERICAN BARITONE ENGAGED TO TOUR FOR MAURICE & GORDON FULCHER

CHICAGO, Jan. 15.—Great interest is taken in the announcement issued by the Messrs. Fulcher of a concert tour during the season of 1916-1917 by the famous American Baritone, Mr. Louis Kreidler. Mr. Kreidler has already brilliantly proven his ability to win the hearts of his concert audiences in the same magnificent manner which resulted in such tremendous success for him with the Century Opera Company and at the Metropolitan Opera House. He is not only a successful American Opera Star; he is a Master of the American Concert Stage.

LOUIS KREIDLER



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NEW YORK EVENING MAIL

"It would be difficult to conceive of a better type for Sebastiano than Mr. Kreidler, who seemed purely Latin in psychology. His voice, diction and easy presence contributed everything that made for the success of the part."

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CANADIAN SOPRANO WINS A SECURE PLACE IN CHICAGO OPERA COMPANY

Important Roles Entrusted to Irene Pavlowska in Her First Season with the Campanini Organization—Concert Tour Planned for Her After the Opera Season

CHICAGO, Jan. 17.—Among the younger artists who have been engaged this season by Cleofonte Campanini, is Irene Pavlowska, the Canadian mezzo-soprano, who has impressed Chicago audiences by her versatile talents and by her genuine enthusiasm for her work. Mr. Campanini heard Miss Pavlowska sing in "Sari" last season at the Illinois Theater, and, immediately after the performance, made an appointment to hear her again, at the Auditorium, where he at once offered her an engagement.

Miss Pavlowska was born near Montreal, Canada. When she was five years old she had already made her appearance in public, and she was still very young when Albani heard her and advised her parents to send her abroad to study. After working with Duvernoy and Baldelli in Paris, she sang with the Montreal and Boston Opera Companies under the direction of Jeannotte and Russell. In 1911, she created the rôle of *Stella* (Countess Potocka in Orefice's opera, "Chopin," produced under Jacchia's direction.

"After this operatic engagement," says Miss Pavlowska, "I gave one concert with Edmond Clément, the French tenor, and then resumed my studies in Paris, where Henry W. Savage heard me and engaged me as prima donna for his light opera company in 'Sari,' I thought that was at least a good beginning, and Mr. Savage advised me to 'stick here if you don't get into grand opera.' But soon afterwards came Campanini's offer.

"I love my work here and you know I have had many fine opportunities. I sang *Musetta* with Melba early in the season in 'La Bohème,' and sang it again with Farrar and McCormack New Year's Eve, and I am to create in this city the only female rôle, that of *Zina*, in Gounsbrough's 'Le Viel Aigle,' which was originally produced in 1911 with Mme. Marguerite Carré. The text is taken from a story by Maxim Gorky and is very dramatic. I also created the rôle of the



—Photo by Matzene

Irene Pavlowska, Mezzo-Soprano of the Chicago Opera Company

Mother in 'Zaza,' by Leoncavallo, when it had its Chicago première, and I have appeared as *Stephano* in "Romeo and Juliet" and as one of the *Flower Maidens* in 'Parsifal.'

Miss Pavlowska intends to make a concert tour at the end of her opera season here, and has already prepared a program which shows discriminating taste and good musical judgment. Among her songs, I found "Chère Nuit," by Bachelet; "Sylvelin," by Sinding; "Hindoo Song," by Rimsky-Korsakoff, and many songs by Debussy, Fauré, Hugo Wolf, Strauss, Reynaldo Hahn, Schumann and Schubert.

A very serious, earnest artist, in person petite and winning, with a voice of sympathetic quality and excellent schooling, Miss Pavlowska may be counted among the favorites of the Chicago Opera Company. M. R.

PLAN PHILADELPHIA RECITALS

Artist Pupils of W. Warren Shaw Have Busy Season

PHILADELPHIA, PA., Jan. 15.—Among the coming appearances of the artist pupils of W. Warren Shaw, the prominent vocal teacher of New York and Philadelphia, will be the song recital by Regina Hassler Fox, who makes her début on Jan. 31. Another appearance of interest will be that of Hecla Buchanan, soprano, who sings the rôle of *Nedda* in the production of "Pagliacci," to be given by the Philadelphia Operatic Society this month. Edward Shippen, tenor, of the Central Congregational Church, Brooklyn, is also in the cast.

William O. Weller, who was recently selected as baritone soloist of the Arch Street Presbyterian Church, is busy in recital work. Helen Ackroyd, contralto soloist of Holy Trinity, and Erma Massmuth, soprano, were soloists at the Musical Matinee Club on Jan. 8. Noah H. Swayne, basso, appeared as soloist with the Jenkintown Choral Society on Jan. 13, and Mrs. W. R. Hartzell and Laura M. Keene will be the soprano and contralto soloists at the production of the "Messiah" at Norristown, Pa., on Jan. 18.

Mr. Shaw's book, "The Lost Vocal Art," is about to be printed in the third edition.

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SAVANNAH'S ACQUISITION

Arthur B. Jennings a Force in City's Musical Life

SAVANNAH, GA., Jan. 7.—The most notable musical event of December was the service held in the Independent Presbyterian Church on the evening of the 22nd, at which a part of Handel's "Messiah" was admirably given, under the able direction of the organist and choir-master, Arthur B. Jennings, assisted by Mrs. Caroline Miller, soprano; Ellen Morgan, contralto; Lester B. Fowler, tenor, and Rockwell S. Brank, basso, and a large chorus-choir, augmented for the occasion by some of Savannah's most prominent singers, who gladly gave their assistance in the hope that this may become a yearly event in Savannah. The solos were splendidly given and the chorus work was excellent.

Mr. Jennings is a valuable addition to Savannah's musicians and has in a few months made his work keenly felt. His series of organ recitals before Christmas were well attended and greatly enjoyed, and are being looked forward to again after the holidays. He has proved his value as a musician, and his method of obtaining results means more to the advancement of music in this community, with its various problems, than the average musician realizes. M. T.

A KREISLER FAREWELL

Violinist Makes Last Appearance of Season in Philadelphia

PHILADELPHIA, Jan. 10.—Making his farewell appearance of the season, at a recital which he gave in the Academy of Music on Saturday afternoon, Fritz Kreisler was given a tremendous ovation by an audience which not only occupied every seat, and extra chairs in the orchestra pit, but as much space as was available on the stage. It was, in fact, one of the largest and most enthusiastic audiences ever gathered in Philadelphia's

historic auditorium, and so unwilling were the delighted listeners to let the violinist depart, even when, after the close of the program, he had added four numbers, that there was necessity for an announcement that he was compelled to leave in order to catch a train for New York. Kreisler was at his best, and he played as perhaps only he can play a program that was most admirably selected.

Frederick Maxson, organist; Lewis J. Howell, baritone, and Nina Prettyman Howell, accompanist, were the artists at the third of the series of free public concerts at the Drexel Institute, on Thursday evening. Mr. Maxson is a thorough master of the organ, and his playing of a varied list of numbers, including Harry Alexander Matthews's Concert Overture in D Minor, which is dedicated to Mr. Maxson, was enthusiastically received. Mr. Howell's sonorous beautiful baritone and artistic vocalism, in several operatic arias and songs, won him another emphatic success. A. L. T.

Congratulations and Appreciation

To the Editor of MUSICAL AMERICA:
Inclosed find renewal of subscription. Also accept congratulations and appreciation of the great good you have accomplished, and best wishes for even greater success in the coming New Year.
(Miss) RUTH WILLIS BRAUNE,
Organist, Trinity M. E. Church,
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GOOD MUSIC PLENTIFUL IN LONDON

Renewal of Activities Follows the Holidays—Operas by Liza Lehmann, Ethel Smyth and Sir Charles Stanford Scheduled for Production at Shaftesbury Theater—A Theater Orchestra Composed Entirely of Women—Americans in London Music

LONDON, Dec. 26.—To-day is what is known in London as Boxing Day, but as it is Sunday it is shorn of all its gaieties, although some very good concerts are given. To-morrow, however, every theater, music and concert hall will put forth its best attractions and be packed from floor to ceiling. For the first time on record Old Drury Lane's pantomime has its première production at a matinée. Its leading woman is that delightful singer, Florence Smythson.

At the Aldwych Theater, Banister Howard is presenting "The Babes in the Wood" with a decidedly novel innovation in an orchestra entirely composed of women and under a feminine bâton.

Many merry moments are in store for those who have the intention of going to Jean Stirling MacKinlay's matinée for children at the Old Town Hall in Chelsea. All good Americans will be glad to hear of Miss MacKinlay's great success, as she is the only daughter of the late Mme. Antoinette Stirling, the celebrated American contralto. Some day she hopes to visit America and there to perform her beautiful folk-songs and dances and all sorts of *lieder*, as well as her musical playlets, based upon such fairy stories as "Snow-White" and "Rose Red." A charming and intimate art, as much for "grown-ups" as for the children.

Serbian and Slav concerts are being given not merely for the benefit of the peoples and artists of suffering lands, but to bring to our notice the musical art and tendencies of those countries while the eyes of the world are upon them.

The concert in the Queen's Hall arranged by Hubert Bath was well above

the average standard. The singers were Mme. Perilli, Mme. d'Alvarez, M. Bonell and M. Rosing, the latter of Russian Grand Opera fame. M. Moiseiwitch was the pianist and M. Strockoff the violinist, while M. Milynski conducted the Polish numbers and M. Safonoff the Russian. The novelty of the afternoon was a new symphonic poem by Rozycki. A Serbian "concert and talk" was given in the drawing rooms of Lady St. Hellier in Portland Place.

On Saturday, Jan. 1, the new Queen's Hall Orchestra, under the direction of Sir Henry Wood, will give a concert composed entirely of the works of Tschai-kowsky.

The Shaftesbury Theater is reopening for a further season, for the war with its patriotic feelings seems to have made opera in English *un fait accompli*. There we have "Carmen," "Il Trovatore," "Cavalleria Rusticana," "Pagliacci," "La Bohème," "Faust," "Butterfly" and many more, while early novelties will be Liza Lehmann's setting of "Everyman" and Debussy's "Prodigal Son," which was produced at Covent Garden some five years ago. In this Perceval Allen will sing the rôle of the *Mother*. Later on we are told we may expect Ethel Smyth's "Boatswain's Mate" and Sir Charles Stanford's setting of Sheridan's "Critic," as well as "Manon Lescaut" and "The Lily of Killarney."

At the Kingsway Theater, Lena Ashwell, for her second venture, will produce "The Starlight Express," by Algernon Blackwood and Violet Pearn, music for which has been specially composed by Sir Edward Elgar. Sir Edward will conduct the first performance.

The number of American musical artists now in London is not very great, but we are promised many more as the

season goes along. The name of Helen Henschel will be remembered, for she is the daughter of Sir George Henschel, and her mother was Lilian Bayley, beloved of all, and especially Bostonians. Miss Henschel is a charming singer who just now is working in the censor's office. Chester Bert Fentress, a California tenor, has left Paris and settled here, chiefly as a teacher of French diction. H. T.

Musical Art Club Hears Delightful Program

A reception in honor of the newly-elected officers was given by the Musical Art Club at Lenox Hall, New York, on Tuesday evening, Jan. 4, when a program of exceptional interest was presented. The Jadesson Trio for piano, violin and cello was admirably played by Lina Sosno, N. Ulanor and I. Tucker. Giordani's air "Caro Mio Ben" was sung by Herman Lohr, with accompaniment by May Fine. The Rachmaninoff Prelude in C Sharp Minor was played by Mrs. R. A. Greenblatt, who gave the Sibelius Romance as an encore. The Massenet "Elégie" was sung by Bernard Olshansky of the Boston Opera Company, with violin obbligato by I. Tucker, who was later heard in the Popper "Gnomentanz." The closing offering was the "Pleurez Mes Yeux," sung by Dora Da Vera.

Chilian College Selects Music Head from Kansas

LAWRENCE, KAN., Jan. 10.—The Methodist Board of Foreign Missions spent nearly a year looking for just the right young woman to take the directorship of the music department of Concepcion College, Concepcion, Chili. After much correspondence and examining of credentials, a representative of the board visited various music schools and had personal interviews with many candidates. Nina Kanaga, a graduate of the School of Fine Arts at the State University, Lawrence, Kan., was pronounced the best prepared candidate and secured the appointment. Miss Kanaga, a brilliant pianist and a teacher of some experience,

has always been a great favorite with Lawrence audiences, to which she has played much in concert. Concepcion College, one of the largest schools in South America, has made much of its music, which is taught by a staff of six competent teachers. Miss Kanaga will sail Jan. 20 from New York. H. L. B.

Tuesday Club of Pittsburgh Presents American Program

PITTSBURGH, PA., Jan. 10.—A program of American music, arranged by May Dutton, was presented at the Tuesday Musical Club in Soldiers' Memorial Hall, Jan. 4. Owing to illness, Mrs. Jane Lang Graninger, contralto; Mrs. Hazel Harris Harnish, pianist, and John Seifert, tenor, were unable to give their scheduled numbers. Walter C. Earnest, tenor, substituted for Mrs. Graninger. He also took the tenor part for Mr. Seifert in the quartet cycle, singing with Mrs. Paul Sturtevant, soprano; Helen Heiner, contralto, and Hollis Edison Davenny, baritone. Katherine McGonnell and Helen Roessing gave violin and piano numbers, and Mrs. Frank Taylor Ostrander sang soprano solos. Mrs. F. F. Schellenberg read a paper on "American Music."

Pasquale Tallarico in Florida Tour

Pasquale Tallarico, pianist, has been appearing with marked success in a number of Florida cities. A recital at St. Petersburg was given under the auspices of the Carreno Club, and the Tampa Friday Morning Musicale Club arranged the recital given in Tampa. Mr. Tallarico filled a return engagement in Jacksonville upon his homeward journey.

A Splendid Paper

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to renew my subscription to your splendid paper.

With best wishes for the new year,

Very truly yours,

FLORENCE BEELE SOULE.

Brooklyn, N. Y., Dec. 31, 1915.



Photo by White Studio

ALICE VERLET

Coloratura Soprano of the Grand Opera, Paris, Wins Triumph with the Chicago Opera Company

A new member of the company appeared in the person of Alice Verlet, coloratura soprano, in the rôle of Philine. Her voice is of delightful quality, clear, even, and with a beautiful rippling flexibility. "Je suis Titania" was a pleasure to the ear.—Chicago Daily Journal, December 13th, 1915.

Mme. Verlet was pleasantly astonishing in her rôle of Philine. She has a clear voice. Its perfection in the Polonaise and the other highly colored passages was something to wonder at.—Chicago Daily News, Dec. 13th, 1915.

Miss Verlet gave a brilliant performance of the Polonaise.—Chicago Evening Post, Dec. 13th, 1915.

Miss Verlet sang excellently.—Chicago Evening Post, Dec. 20th, 1915.

New coloratura soprano graciously received at debut in charming performance. Mlle. Verlet is a coloratura soprano, as to voice. Singularly pure, of fair range, even and flexible, it wove delicately and with clarity the pattern of these graceful melodies.—Chicago Sunday Tribune, Dec. 12th, 1915.

Mlle. Verlet has a brilliant voice, of silver-like quality, fine and clear, and she made a very formidable impression with her dramatic portrayal of her rôle. She sang the Polonaise with the usual pyrotechnical virtuosity and received a veritable storm of applause at its conclusion, there being fifteen curtain calls for her.—Musical America, (Rosenfeld), Dec. 18th, 1915.

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FRANK DOSSERT

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ECHOES OF MUSIC ABROAD

London Makes a Plea for Special Consideration for Musicians Who Become Soldiers—New Graft on the Wagner Family Tree the Second of English Birth—Leo Slezak Still the Superman of the Musical World to His Vienna Public—British Censor Takes No Chances with Scraps of Manuscript Music—Max Fiedler Finds New Admirers in Scandinavian Capitals—Friend of Tchaikowsky Tries to Teach Concert-Room Ethics to His Restaurant Audiences in London—A Minister of Fine Arts and a Prix de Rome Urged for England

MUSICIANS have not lagged behind by any means in responding to the call to the colors in Great Britain. And it may be said for them that they are in a peculiarly difficult position in facing the question of enlistment, for while the loss of an arm or a leg would not be a formidably serious obstacle to a lawyer, for instance, or a business man, in the further pursuit of his calling, a serious injury to one finger, to say nothing of the loss of hearing, which befalls so many soldiers, would put an end to a pianist's or violinist's or organist's career.

On the other hand, of course, if a man comes back from the firing line all battered to pieces it doesn't make much difference what his ante-bellum profession has been. And unfortunately there are not enough of Maggie Teytes to go around.

With the boggy Conscription throwing out a comprehensive shadow, a London musician has put forward the plea in behalf of his colleagues that it would be sheer folly to send present and future art producers into the trenches just because they happen to be of suitable age, in view of the fact that, whereas an "artist-workman" can often be trained in a couple of years, it generally takes some twenty years for a musician to become a really productive agent, and as such he is of vital importance to the welfare of the country. Those who are producers of what he calls "silver bullets" at the present moment will be still more active when the war is over—and proven teachers and performers of proven talent are among these.

He urges, therefore, that such individuals should either be exempted or placed in later reserve groups, or sent to the munition works—in the latter case they would be doing their bit in the present emergency and they would remain to help in the future development of the country's artistic life.

As a matter of fact, Germany has taken the special menace to the pianist's future into consideration in many cases in assigning duties to her soldier musicians. Wilhelm Bachaus, for instance, has a clerical post in a hospital with enough free time to keep up his practising so that his hands may not lose their cunning. Austria, it is true, permitted Fritz Kreisler to acquire rheumatism and a limp in active service and now has a Gottfried Galston in training at Temesvar in Hungary.

GRAFTING English blood on the Wagner family tree has become such a popular diversion at the House of Wahnfried as to suggest an element of fatality. It turns out that Winifred Klindworth, whom Siegfried Wagner took unto himself for his wife a few months ago, is really an Englishwoman.

It was generally known that she was but an adopted daughter of Karl Klindworth, the eminent pedagogue, but her real nationality was not divulged at the time of the marriage. One of Siegfried's two brothers-in-law, as has been frequently noted, is Houston Stewart Chamberlain, the English writer and Wagner champion, who has elected to side with the country of his adoption in the great European struggle.

THAT hydra-headed personage upon whom countless vials of wrath have been poured by fellow-countrymen and enemies alike, the British Censor, is not

taking chances with scraps of musical notation. His business being to detect treason, plots and stratagems, he feels it incumbent upon him to remove from the mails anything that looks so suspiciously like a secret code as a meas-

put it up on the music desk of the *salon* pianoforte and played off the Russian National Anthem from its chequered surface!

Then there was the threatened execution of Sir George Martin when, on an

a purely vocal standpoint, could be accomplished. Generally speaking, German critics in the cities outside of Berlin are decidedly susceptible to the influence of the waves of popularity that carry any special artist along as the local public's "white-headed boy"—or girl.

In Vienna Leo Slezak has been tasting the sweets of his old-time popularity in the Austrian capital, which doubtless has revived his amazement at his failure to reduce his American public to a heap of limp rags at his feet. For in one of his moments of perplexity when in New York, it will be recalled, the giant tenor candidly told *Mephisto* that in Vienna he was "idolized."

But when Prof. Dr. Theodor Helm, in an ecstasy over his recent singing, declares that neither vocally nor artistically has Slezak changed in the slightest respect he little dreams of the disappointment this statement must bring to those here who recognized in him a singer of



IGOR STRAVINSKY AND HIS FAMILY

This Celebrated Russian Composer Is Conspicuous in the Public Mind This Week as a Result of the Performance by the Diaghileff Ballet in New York of His "Fire Bird" Music. This Picture Was Taken at Stravinsky's Villa

ure or two of manuscript music. Censors, we take it, are not required to pass an examination in the language of music before being appointed to their post.

An English musician somewhere in France, a recital organist of some repute, was recently granted a day or so "off," says *Musical News*, and, after the manner of his kind, he hied him away to Paris, to the church where the illustrious Charles M. Widor officiates at the organ. The organ-playing provided a particularly welcome relief from the music of the guns. There was one item that made a special impression on the English organist, namely, an extemporaneous treatment of an original theme of unusual character, and he forthwith jotted the theme down on a piece of paper and inclosed it in a letter to the London publication quoted. The letter duly arrived, with the label, "Opened by the Censor," pasted across the envelope, but the scrap of music was not with it.

This recalls a story told some years ago of the action of a Russian naval commander in condemning a ship on which Sir Walter Parrott was voyaging because the English organist, the official Master of the King's Musick, was engaged in a game of chess when he came on board. The Russian Censor determined that it was a novel English form of wireless communication, and he was only persuaded that the chess-board was a fresh form of music notation when Sir Walter

examination tour in South Africa, he and his music were seized. Vain was his asseveration that this stood for nothing but sweet music. The Boer commandant, who only knew Tonic Sol-fa, would have nothing of the excuse. Had it not been for the fortunate accident that Miss Kruger had studied music in England and readily recognized the five line notation as genuine music, it might have gone hard with the organist of St. Paul's Cathedral.

All of which goes to prove that in all climes and times, as has been noted here before, censors have been and are men of mystery.

WALTER SOOMER, the German baritone, who was Hermann Weil's immediate predecessor at the Metropolitan, is in a much happier frame of mind now that he is back in his beloved Leipzig after his uncomfortable sojourn at the Dresden Court Opera. Soomer is almost as popular with the Leipzig public as Fritz Feinhals is with the Münchners and so the chastisement meted out to him by the Dresden critics for what they considered his vocal shortcomings was intolerable to him.

He gave a song recital in Leipzig the other evening, and even there one of his reviewers while lauding the beauty of his voice, felt constrained to remark that with such an organ better things, from

extraordinary possibilities if only he could be induced to change, both vocally and artistically, in many respects.

HAVING entered the ranks of the prima donna conductors since returning the Boston Symphony baton to Dr. Karl Muck, Max Fiedler has lately found the Scandinavian cities a particularly congenial field for his activities. He had just returned from conducting very successful concerts in Christiania and Stockholm when he gave his second Berlin concert with the Berlin Philharmonic Orchestra, at which Heinrich Knoté was the soloist.

Fiedler also busies himself with chamber music concerts now. He is an accomplished pianist and in conjunction with a violinist and a cellist he gives three or four trio concerts in the course of the season in the German capital, now his headquarters.

WHEN Isidore de Lara at one of the many concerts he has arranged in London to give engagements to the hard-hit concert artists made an urgent plea the other day for the appointment of a minister of Fine Arts in England when the war is over and the establishment of some such inspiration for students as the French have in their Prix de Rome, one of the critics called his attention to the

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

Mendelssohn Scholarship and the supposedly similar advantages it offers.

But it is a far cry from the Mendelssohn Scholarship to a Prix de Rome. And this Mr. de Lara shows in a letter he has since written to one of the London dailies. The holders of the Prix de Rome, as he points out, go to Rome and live there for three years in the Académie de France among fellow-artists, whose whole aim is to produce works of art. They are with their own countrymen, and "there is nothing in the atmosphere of their lives to taint or to weaken their national characteristics." Moreover, on their return to Paris what-

ever works they have written are produced under the Ministry of Fine Arts, and if they are operatic in character they are bound to be given a hearing at the Opéra or the Opéra Comique.

These are advantages not conferred on the holders of the Mendelssohn scholarship. "They are subjected to foreign influences, which, in the past, have usually been German, and, never assured of publicity for the fruits of their invention, they are left in the disquieting certainty that any operas they may have written will be practically sure to remain unperformed."

* * *

THERE is in a London restaurant a violinist who has been trying to introduce the musical ethics of the concert-room into his present field. And in so doing he has stiffened the backbone of some of those who object to music at meals on principle.

This violinist, Zacharewitsch by name, is an accomplished artist who, like many others of his profession, has become discouraged by the fight for legitimate work, so to speak, and become a restaurant music-maker for the sake of its more easily won remuneration. But when he is about to play a solo this old friend of Tchaikowsky peremptorily claims silence by uttering an eloquent "Hush!" and this attitude of mind shows him to be the right man in the wrong place. For while it is easy enough to sympathize with his desire for the courteous attention that would be his just due in a concert hall, the prime function of a restaurant, as *Musical News* points out, is that of a place at which people can assuage their hunger.

In a concert hall those who persist in talking during a performance are the means of robbing their neighbors of what they have paid for and have a right to enjoy. At restaurants one pays for meat and drink and music is thrown in as an extra. Hence, as not everyone who goes to a cabaret restaurant is musical, or, at least, fond of worth-while music, to ask the unmusical ones to desist from eating and talking during a number, and thus run the risk of having

a cold dinner to eat, amounts to nothing short of impertinence.

GERMAN pianist named Albert Friedenthal, who toured Australia shortly before the war, cherishes a deep grudge against the Australians because they refused to take him at his own valuation and he has been trying to get it out of his system in the *Tägliche Rundschau*. He says all sorts of uncomplimentary things about them, most of which, however, are too obviously the expression of petty personal spite to be taken seriously by his German readers.

But the Australians are not disturbed by it. They remember him as a concert-giver who preceded Paderewski on his tour and made it a custom to announce boldly to those who met him that, although Paderewski might draw the larger houses, he himself was the greater artist. His *modus operandi*, according to the *Australian Musical News*, was to go to a city, such as Melbourne, announce his concert, say what he was going to play on his program and then calmly undo a satchel of music and say, "These are the pieces I am going to play and I can let you have them at so much per dozen copies."

The Australians, quite naturally, refused to take him very seriously as an artist. And it would appear that he is practically unknown in his own country, for that matter.

J. L. H.

George Copeland to Play New Debussy Music in Boston Recital

BOSTON, Jan. 6.—George Copeland, the distinguished pianist, will play his first afternoon recital of this season in this city, on Jan. 22, in Jordan Hall. Several Debussy numbers will be brought forward for the first time, and, in the performance of them, Mr. Copeland will be assisted by Elizabeth Gordon, at a second piano.

Active Season for Florence Austin

Florence Austin, the American violinist, appeared as soloist with the Minneapolis Symphony Orchestra in her home

city, Minneapolis, on Jan. 17. Before returning to New York the latter part of the month Miss Austin will participate in several concerts in that vicinity. She will fill a return engagement with the Rubinstein Club of New York in February and, later, will make another tour of Maine with William Rogers Chapman. On Jan. 4 she appeared as soloist with the New York Humanitarian Cult.

Duluth Composer Plays Own Work in Recent Recital

DULUTH, MINN., Jan. 8.—A recent recital of interest was that given at the Lyceum Theater on Jan. 5, when Franz von Loew, of the piano department in the Flaaten Conservatory of Music, gave a program that included three of his own compositions. The "Valse de Concert," Op. 7; a Tremolo Etude, Op. 22, and a Polonaise in E Major were the original compositions given and which pleased with their varied style and color. Tenie Murphy-Sheehan, dramatic soprano of Minneapolis, was the assisting artist, her song offerings including Tchaikowsky, Brahms, Meyerbeer and Nevin and Ronald compositions.

Dr. Otto Neitzel has composed two new male choruses, "Priesterwald" and "Vaterland."

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Heart Sorrow

A Song Of Awakening

Words by
FRED G. BOWLES

Music by
WILSON G. SMITH



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DULUTH COMPOSERS HEARD IN CONCERT

First Annual "Day" Held Under
Matinée Musicale Club
Auspices

DULUTH, MINN., Jan. 15.—The movement for greater recognition of the work of local composers is being given impetus by the action of the Matinée Musicale Club of this city, which inaugurated an annual "Composer's Day" on Tuesday, Jan. 11, when works of four local composers, Faith Helen Rogers, Mrs. Stella Prince Stocker, Alice M. Olson and A. F. M. Custance, were presented to a large audience at the First M. E. Church.

The plan of an annual "Composer's Day" was originated by Isabel Pearson Fuller, an organist of prominence in Northwestern musical circles, and the program was arranged by Mrs. Bruce Ter Bush.

Faith Helen Rogers, winner of the prize song competition of the National Federation of Music Clubs last summer, opened the program with an organ prelude and fugue, composed for the occasion and which was still in manuscript. The composition had sharply contrasted passages that required skill in manipulation. Her two songs, sung by a newcomer in Duluth's musical circles, Mrs. Ray S. Huey, recently of Chicago, were quite modern in character with unusual vocal intervals, but with extremely melodious, flowing piano accompaniments.

Stella Prince Stocker's "Spirit Song" and "Little Boat Song" had been given with success before the New York Manuscript Society, but were heard to-day for the first time in her own city. Her "To a Papoose" was composed this year, following a visit to an Indian reservation, where the old Chippewa melody was heard. Mrs. Stocker's songs for soprano were well written and daintily sung.

Alice M. Olsen, a talented young musician who is studying in Chicago this winter and who came home to appear on this program, played her exquisite short piano suite with daintiness and imagination.

A. F. M. Custance, who is well known for his sacred compositions, was represented by a recent work, "The Twilight Hour," a setting for double quartet, with piano accompaniment and with violin and cello obbligato, of the words written by Mrs. George B. Nevin, wife of the well-known composer.

The program was as follows:

Faith Rogers, Prelude and Fugue in D, played by the composer. Stella Prince Stocker, "Spirit Song," "Little Boat Song," "To the Papoose," Mrs. Homer Anderson, Mrs. Ray Huey, Mrs. James Walsh, Mrs. O. J. Larson; the composer at the piano. Faith Rogers, "The Seal Mother's Lullaby," "To the Dogwood," words by M. D. Babcock, Mrs. Ray S. Huey; the composer at the piano. Alice M. Olsen, "In the Forest," "Berceuse," "By the Brook," "Forest Sprites," played by the composer. Stella Prince Stocker, "Tell Me Daisy," "The Little Plant," "While Thou Wert By," Myrtle Hobbs; the composer at the piano. A. F. M. Custance, "The Twilight Hour," Double Quartet: Soprano, Mrs. Donna Riblette Flaaten, Myrtle Hobbs; Contralto, Alta Hallock, Grace Bergstrom; Tenor, Don E. Cole, A. R. Burquist; Bass, George Suffel, D. G. Gearhart; Violin, Jens Flaaten; Cello, Alphon Flaaten; the composer at the piano.

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Brief Extracts from John C. Freund's Public Addresses.

No. 10

With all that we spend for music, with all the wonderful progress that we have made in the last generation in musical knowledge and culture, in the development of our musical industries, there is a tremendous work still to be done.

It is to be done through our public schools, our high schools, as well as through our music schools, conservatories and private teachers.

If you want a proper appreciation for music, you must begin with the child.

Fill your baby boy's brain with harmony, with beautiful music, with song and he will grow up a more useful citizen, as well as a better man, and, when—in self defense—he has to fight, he will fight like a man and not like a beast!

We are not yet a musical nation, as we should be, and one of the reasons is that the people have been silenced in the churches.

And how the people love to sing, if you only knew it.

Those old chorales, full of ever-changing harmonies, lifted the soul into the spiritual world.

There are three hundred thousand churches in this country, in which the people are practically voiceless.

They praise God through the medium of the paid choir!

We need a musical auditorium for every town, a municipal band, and for every large town a Symphony orchestra and an opera house.

Remember that a community is not musical which merely pays foreigners or even its own countrymen and countrywomen to come and make music for it.

It must develop its own music, its own love for music!

It must support its own teachers and musicians, take a worthy pride in them, and, above all, it must help bring music, as far as it can, home to the masses.

You need singing societies. They will help bring the present unassimilated elements in our population together. They will help to Americanize them!

They will give recreation to thousands. Recreation, intelligent, healthful recreation, is as much a human need as food, water, clothes, a bed.

The reason why so many young people go wrong is because they have no intelligent, healthful recreation.

So they roam the streets to work off their surplus energy and from sheer inability to know what else to do with themselves in their leisure hours, except go to "the movies"!

To provide recreation for the young is a religious duty.

And, my friends, you've got to bring music to the people, if you would have progress by evolution, instead of by revolution.

Have you ever seen a lot of poor, often ragged, children dancing to the music on the piers, in the parks or in the streets of the crowded tenement districts of a great city, when the organ grinder played?

Was it not a sight never to be forgotten? Did it not thrill you? They have such music all over Europe—in France, Germany, Austria, Russia, Spain!

THREE SYRACUSE CONCERTS

Tribute to Deceased Musician—Chorus
of University Heard

SYRACUSE, N. Y., Jan. 13.—To the memory of Ernst Held, veteran musician of this city, the Morning Musicals added their tribute this week in the form of a few affecting remarks made by A. Kathleen King of this city, a pupil and friend of Mr. Held's.

The program, miscellaneous in character, included solos by Raymond Wilson, pianist, and Clara Drew, contralto, of the College of Fine Arts; Elizabeth Smith, Agnes Alchin, sopranos, and violin solos by George Porter Smith, a young lad of promise.

The program of the Salon Musical Club arranged by Jessie Z. Decker, given at the beautiful home of Mrs. Hendrick Holden, was one of unusual interest, with an exposition of the sonata form by Mrs. Harry Skerritt, Miss Decker, Conrad Becker and Fannie Helmer. Mrs. Charles E. Crouse spoke at length of the aria, and other participants were Cordelia Jannaris and Helen Riddell.

The College of Fine Arts had reason to be proud of its faculty and students last evening, as the University Chorus, under Howard Lyman, conductor, did splendid work in its concert. The faculty was represented by Frank Ormsby, tenor; Conrad Becker, violinist, and Harry L. Vibbard, pianist, all of whom appeared to particularly good advantage. The chorus has been carefully trained by Mr. Lyman and is a great credit to him and to the choristers. There was a very large audience and the enthusiasm was boundless. L. V. K.

Canadian Tour for Salvatore Giordano

Salvatore Giordano, the Italian operatic tenor, because of his interest in the advancement of grand opera in America, has been assisting Milton Aborn in

his operatic school in New York. In such operas as "Tosca," "Carmen," "Cavalleria," works in which he has achieved success abroad, his aid has been most valuable. He leaves New York at the end of January for a concert tour in Canada, where he will appear in various leading cities.

Prefers It to All Others

To the Editor of MUSICAL AMERICA:

Inclosed find payment for subscription. I am more pleased with your paper than any other music paper or magazine I have ever read.

Very sincerely,

SALLIE W. STERLING.

Charlottesville, Va., Jan. 12, 1916.

MILWAUKEE THROG FOR WAGNER CONCERT

Julia Claussen Soloist with Chi-
cago Orchestra in Admirably
Played Program

MILWAUKEE, WIS., Jan. 12.—The Wagner program given under the auspices of the Orchestral Association at the Pabst Theater Monday evening by the Chicago Symphony Orchestra, under the direction of Frederick Stock, assisted by Mme. Julia Claussen, the eminent Swedish mezzo-soprano, as soloist, exhibited works of the master in authoritative fashion; so many wished to hear Wagner thus performed that every seat in the theater was occupied and many persons were turned away.

The promise of the evening was fulfilled in a concert marked by interpretations of rare sensitiveness, variety and vigor. The resources of the orchestra were set forth impressively by Mr. Stock, and the audience accorded Mme. Claussen's fine singing an ovation. Mme. Claussen has sung in Milwaukee a half dozen times in two years, and each visit has served to widen the circle of her admirers, until now her appearance is a guarantee of a capacity house. Mme. Claussen sang "Träume" and "Schmerzen" with exquisite discretion and delicacy, and gave a brilliant, poetically conceived interpretation of the "Liebestod" from "Tristan und Isolde."

Mr. Stock's readings were likewise received with tumultuous applause. The "Die Feen" overture, not heard here before, proved of interest; the "Flying Dutchman" overture, the finale of "Das Rheingold," forest music from "Siegfried" and the preludes to "Parsifal" and "Tristan und Isolde" composed the program by the orchestra.

Liborius Semmann has announced the virtual completion of the organization of the Association of Presidents and Past Presidents of State music teachers' associations, whose purpose it is to make music an accredited study in public schools and to standardize the music profession. Twenty-three States have joined the association; in three States associations were formed for the purpose of taking up the work of the national body in particular, and in States where no organizations exist movements have been begun to establish them. The annual meeting of the standardization association will be held in Chicago in February. Mr. Semmann, who is dean of Marquette Conservatory and president of the Wisconsin association, is the president and organizer of the new national body. J. E. McC.

Clarence Bird Recital Planned for
Feb. 20

The first New York recital this season of Clarence Bird, pianist, will be given at Aeolian Hall on Sunday afternoon, Feb. 20. Mr. Bird recently appeared with much success at a recital in New Rochelle, N. Y.



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"A SINGER POSSESSED OF BRAINS AS WELL AS VOICE"

FELIX BOROWSKI in CHICAGO HERALD, JAN. 13, 1916



AS "SPAKOS" IN "CLEOPATRE"

Photo by Matzene, Chicago

The Big Attraction For Your Spring Festival

Never before in this country has the great opera tenor DALMORES been heard in concert. After the present season of the Chicago Opera Co. Dalmores will appear at a few important concerts and festivals. Next season he will make a transcontinental tour during October and November, supported by the Trio de Lutece.

DALMORES EXCELLENT

"Charles Dalmores made Spakos a ferocious and jealous guard of Cleopatra's beauty. He sang exceedingly well."—HERMAN DEVRIES, CHICAGO EVENING AMERICAN, JANUARY 11, 1916.

"With Maguenat and Dalmores there was a more successful attempt to look like the characters they were portraying, and in both cases there was the finest kind of singing, of the sort that one can confidently expect from the French artists who are members of the organization."—EDWARD C. MOORE, CHICAGO DAILY JOURNAL, JANUARY 11, 1916.

"CLEOPATRE"

"Mr. DALMORES' Spakos was an admirably sung, admirably acted interpretation of the discarded paramour. A small role, relatively, he made it big with significance."—ERIC DE LAMARTER, CHICAGO DAILY TRIBUNE, JANUARY 11, 1916.

"Mr. Dalmores played the slave Spakos. He was right in the spirit of the role, making of it one of his fine character studies that was always one of the focal points of the picture whenever he was on the stage. What singing he had to do was excellently done, and all through the action he had about him a something of exotic flavor which befitted the slave of Cleopatra."—KARLETON HACKETT, CHICAGO EVENING POST, JANUARY 11, 1916.

"CARMEN"

"Dalmores is as remarkable a Don Jose as Supervia is a Carmen. His voice stood the comparison with Muratore's superior singing because he has such a soldierly sincerity of interpretation. His singing of the scene 'You Must Hear Me' in the second act is infinitely less seductive than Muratore's, but I think infinitely more touching. So sings the soldier ill versed in the agreeable arts amorous, and so should sing Don Jose. He was as successful as Muratore in evoking the desire for an encore of their aria, but stronger in resisting it."—JAMES WHITTAKER, CHICAGO EXAMINER, JANUARY 13, 1916.

"Charles Dalmores took the role of Don Jose, which Lucien Muratore has been exemplifying this season. Dalmores used to sing the part a few seasons ago, and it was gratifying to be reminded once again how extremely well he does it. He is a big artist in any role; his Don Jose was especially fine and virile. The 'Flower Song' was singing of the first rank; the finale of the third act was delivered with a savage energy that made it a fitting foil for the claws and teeth of Carmen."—EDWARD

C. MOORE, CHICAGO DAILY JOURNAL, JANUARY 13, 1916.

"Mr. Dalmores was heard for the first time this year as Don Jose and sang the part in his usual happy fashion. The 'Flower Song' brought loud and long applause, but Mr. Dalmores and Mr. Campanini seemed of a mind about not repeating it."—STANLEY K. FAYE, THE DAILY NEWS, JANUARY 13, 1916.

"Mr. Dalmores made his first appearance this season as Don Jose. A singer possessed of brains as well as voice, Mr. Dalmores was able to give worth to his impersonation. He sang his music well and acted the part with skill."—FELIX BOROWSKI, CHICAGO HERALD, JANUARY 13, 1916.

"Charles Dalmores appeared as Don Jose for the first time this season. Again it was a pleasure to hear his high spirited interpretation of the role. The 'Flower Song' was applauded rapturously, and there was good reason in the ringing tone our audiences know so well."—ERIC DE LAMARTER, CHICAGO TRIBUNE, JANUARY 13, 1916.

Exclusive Direction of **CATHERINE A. BAMMAN**, 35 West Thirty-ninth Street, New York City
AVERY STRAKOSCH, Associate

"STRAUSS FESTIVAL" BY PHILHARMONIC

**Stransky Program Includes Scene
from "Salomé" with Marcella
Craft Soloist**

Because censors or some other war officials of a similar order of intelligence decided that a set of wood-wind parts might be construed as cabalistical signs full of useful military information for the enemy and capable of turning national destinies, Richard Strauss's "Alpine Symphony" did not get its first American performance at the New York Philharmonic concert on Thursday evening of last week, as it should have. If the parts arrive at a reasonable date the premiere may still be feasible for the present season. Otherwise it will be deferred till next year, Mr. Stransky's conscientious scruples not sanctioning a defiance of copyright laws to the extent of reproducing what he lacks from the full score; though, to be sure, no reasonable publisher ought to object to such a procedure at a time like this. The long awaited "Strauss festival" took place, however, without the glamor of "The Alps." The "head scene" from "Salomé" took the place in popular interest that had been reserved for the novelty. And Marcella Craft, until then unheard by the local concert-going public, sang the music of the notorious Judaeen princess in a concert version of the scene made by Strauss for her own particular use. The full record of the evening's doings read in this wise:

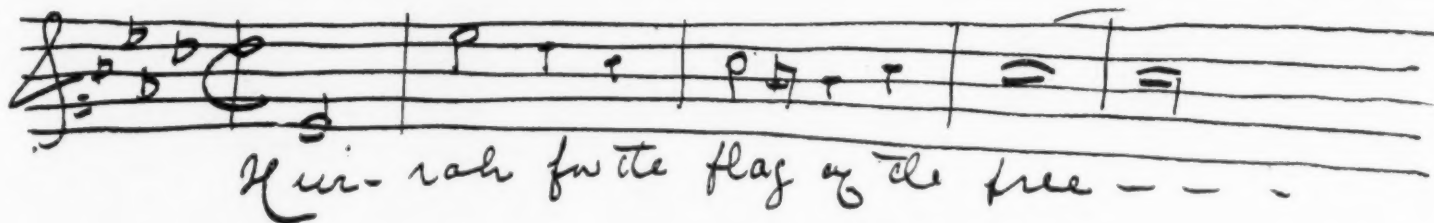
Prelude to the opera, "Guntram"; Tone poem, Op. 24, "Death and Transfiguration"; Tone poem, Op. 40, "Life of a Hero"; Finale to "Salomé."

In the light of the age and its attendant conditions, such a fill of Strauss induces many philosophical reflections not entirely germane to the nature and scope of the ordinary concert review. It will, therefore, be necessary to refrain at present from a minute examination of the larger issues which it calls to mind. The question of Strauss is no longer problematical or illusory. Judgment of him cannot now be regarded as hampered by the lack of perspective as was the case ten years ago. But have his spiritual significance and validity been increased by that process of time which has clarified his artistic methods and technical structure? Of this the present reviewer refuses to be convinced. Much of what we heard last week struck us as the spent ideal of an epoch that is closed. It rings singularly hollow and artificial to-day.

"Death and Transfiguration" remains immutably great. No doubt it is comparatively simple in style and procedure; no doubt it leans heavily on the shoulder of Wagner. But it emanates from a sincerely and deeply moved being. Strauss never again recaptured this element of Beethovenian ideality; never again did he suffer himself to be so sensitively touched or to respond in this fashion to the warmest human promptings. How different is the basis of "Heldenleben" which, ten years younger, is really grown infinitely older! How trite seems this work now in its blatant trumperies, its bloated sentimentalism! And musically it irritates more and more by the commonness of its details despite the sheer physical magnitude of the conception. Strauss's powers of characterization are amazingly uneven. By the very side of the diabolically clever and incisive etching of the philistine critics he posits the futile violin solo with the audacious pretense that it pictures the "hero's helpmate." Its power of graphic suggestion

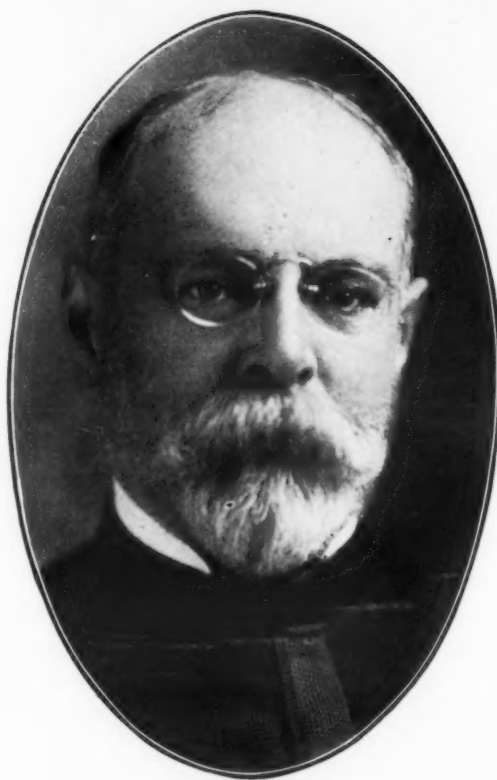
MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 49

Here's the autograph and good luck to
you.



Hurrah for the flag of the free — — —

John Philip Sousa
Jan. 1916



John Philip Sousa, the celebrated bandmaster and composer, has rendered invaluable service to the cause of music in this country. He has not only developed the military band to the highest point of artistic efficiency but he has composed stirring marches that have thrilled the people of all nations. His autograph shows an excerpt from his most popular march "The Stars and Stripes Forever," which has been seriously urged for adoption as a national American march.

is about as considerable as that of a commonplace concerto cadenza. The love music reaches no higher level than watered Gounod either in melodic distinction or amorous expressiveness.

The "Heldenleben" received a presentation of unparalleled magnificence, thrilling sonority, breadth and authority. Mr. Stransky never did it as well nor do we ever recall a rendering superior both technically and tonally of the violin solos than Mr. Pilzer furnished. Enthusiasm ran riot after the performance and both the concertmaster and the orchestra were obliged to rise in response. Admirably as the Philharmonic did "Death and Transfiguration" last week we recall occasions when it has played it with somewhat greater spirit and a broader effect of cumulative climax.

The "Guntram" Overture has not been heard here in many years. Nor does it deserve to be. Insignificant thematically and monotonous in the sustained, slow-footed character of its rhythmic movement, it ambles somnolently without reaching any decisive musical or emotional destination. Characteristic beauties of orchestration do not suffice to redeem the overture and to counterbalance its lack of contrast and variety.

Marcella Craft garnered no end of

applause for her superb delivery of the "Salomé" excerpt. But it is difficult to estimate the capacities of a singer in music written as abominably against the grain as this. The noted American soprano contrived to show a voice of pleasing quality, one susceptible to many shades of dramatic feeling. And she put as much into it as can well be done in a concert performance. From what she sang one gathered that her investment of the character must possess exceptional interest.

The scene itself naturally loses much by concert presentation. Nevertheless, one wished it were possible to hear the orchestral portion without the *gauche* and musically altogether irrelevant vocal part. The years seem not to be dealing very kindly with this music any more than with the "Heldenleben," and despite its occasionally powerful atmospheric suggestion it is wearing thin. And Strauss was seldom as unfortunate in treating the voice. That he can write idiomatically enough we know from his songs and from many pages in "Rosenkavalier." But here he commits enormities not only in the matter of intervals but in their adaptation to the significance of individual words and expressions; and in the frequently unfortunate choice of a tessitura made absolutely ineffective if not entirely effaced and neutralized by the combination of instrumental timbres and an absurdly cumbersome dynamic scheme. Indeed this whole voice part impresses one particularly by its grotesque artificiality.

Mr. Stransky read the orchestral part with imposing effect. H. F. P.

"Bel canto" does not mean 'can bellow,' remarks Percy A. R. Dow in the *Music Student*.

INDIANAPOLIS ORCHESTRA AROUSES ENTHUSIASM

Margaret Abbott, Contralto, the Soloist
—Matinée Musicale Presents Works
of Four American Composers

INDIANAPOLIS, IND., Jan. 13.—A highly enthusiastic audience was in attendance at the Indianapolis Orchestra's concert on Sunday afternoon at the Murat Theater. The overture to "Le Roi d'Ys," Lalo, the MacDowell Suite and the Preludes, Choral and Fugue (Bach), were splendidly played numbers and elicited much applause. Margaret Abbott, contralto, of the Fifth Avenue Christian Science Church, New York, appeared as guest soloist, singing an aria, "Ah rendimi," from "Mitrane" (Francesco Rossi), besides a group of songs. Miss Abbott's work was pleasing. Mrs. K. Rose acted as accompanist.

A program well worth while was given by the Matinée Musicale on Wednesday afternoon. It was in charge of Mrs. S. K. Ruick. There were four American numbers out of nine on the program, the composers being Mrs. H. H. A. Beach, Gertrude Ross, Frank La Forge and Adolph Schell Schneider. Participants in the program were Mrs. J. A. Moag, Mrs. H. C. Wolff, Irma Lehman, Dorothy Knight, Genevieve and Louise Hughel and Mrs. S. K. Ruick.

The Flonzaley Quartet made its seventh appearance here Wednesday night, unfortunately before a small audience. Haydn and Beethoven quartets and an unusual feature, a solo, Prelude and Fugue (Bach), played by Alfred Pochon, formed the program. His playing was excellent. P. S.

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THE TOLLEFSEN TRIO



The trio is not as fortunate as its big brother, the Symphony Orchestra. It would seem at first thought fated to live (or die) under the handicap of failing to convince those in the audience whose opinions are apt to be based upon the actual number of instruments assembled or the volume of sound produced.

Every concert of the Tollefsen Trio has meant the winning of two great victories.

In each instance it has won first place with those in the audience who come out to study and enjoy and find rare delight in the smoothly running melodies of the great Mozart; the modern Brahms, or the slavic note of Arensky singing through the strings.

At the same time it has carried the message of its musical greatness to those who have come to enjoy, but not necessarily to study. By its magnetic and thorough expeditions into the realms of the tuneful Mendelssohn; the sparkling Rubinstein, or the originalities of America's own Cadman, it has overcome the handicap. It has convinced the majority.

CARL H. TOLLEFSEN Violin
MME. SCHNABEL-TOLLEFSEN Piano
WILLEM DURIEUX Violoncello

CONCERT DIRECTION
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AMERICAN TENOR RETURNS FROM OPERATIC CONQUESTS IN ITALY

Forrest Lamont's Successes in Concert in This Country Followed
by More Than Two Years of Work in Opera Abroad—Difficult
Test Well Met

THE American singer who has established himself as a favorite in concert at home and then goes abroad to win operatic honors either in Italy or Germany is conceded to have set out with much in his favor. On the other hand, the singer who goes abroad before his position as a vocal artist is firmly established has much more to contend with.

When Forrest Lamont, the young American tenor, left for Italy about two and a half years ago he had already appeared in many concerts in America and had been received with praise. In Italy his record shows plainly that his time there was not wasted. Late in December he returned to New York when the news of his father's death reached him and the settlement of the paternal estate became necessary.

Mr. Lamont gives full credit for his success to his teacher, A. Y. Cornell of New York, and it was in the Carnegie Hall studios of Mr. Cornell that the tenor talked last week to a MUSICAL AMERICA representative.

"I'm not going to ask you to read long notices from the Italian papers," said Mr. Lamont, laughingly, "for I know that you want to be 'shown' here in America. And I don't blame the American public at all for feeling that way about it. I would rather present a mere record of what I have done in the time I've been away and let that speak for itself, for there are enough persons in America who know what it means for a young singer to get on in Italy, especially when his financial equipment is very limited—I wish you would emphasize that word *very*. I can never be accused of having gotten my engagements by paying out money for them, for all my colleagues know that I had mighty little money. In fact, I have at times had to deny myself essentials in order to live on till my next engagement!"

Début at the Adriano

Mr. Lamont made his début at the Adriano in Rome on May 18, 1914, two and a half months after he arrived in

Italy in a revival of Donizetti's old opera, "Poliuto." He also sang "Trovatore" there, forty-two performances in all. He was engaged for a tour, singing in "Norma," "Poliuto," "Cavalleria" and



Forrest Lamont, the Young American Tenor, Who Has Just Returned from Successes in Opera in Italy

"Pagliacci" in Mantua, Lonigo, Cremona and Verona during September and October, 1914. In November he sang "Norma" and "Un Ballo in Maschera" at Prato, Perugia, Florence and Terni, and for the carnival season at Bergamo, where his operas were "La Gioconda," "Travatore," "Cavalleria" and "Pagliacci." Then came a re-engagement at

Prato to sing Flotow's old opera "L'Ombrina."

In May, 1915, Mr. Lamont sang his second season in Rome, when the operas chosen for him were "Un Ballo in Maschera" and Montemezzi's "L'Amore dei Tre Re." On his return to Milan, where he made his headquarters, he was engaged for a season at the Imperial Opera at Moscow under Maestro Spetrino. Here he would have sung with the famous Battistini, but when Italy entered the war the engagement could not be filled. Negotiations for a three-year contract with Vienna and Buda-Pesth were also discontinued when Italy became active in the European struggle.

However, Mr. Lamont had by last spring become known as an able tenor and he was engaged after competition with the best available tenors in Italy for a *tournee* with the soprano, Boninsegna, considered by many the greatest dramatic soprano in Italy to-day. With her he appeared a number of times. He was offered a contract at the Dal Verme in Milan for the present carnival season, but was unable to accept, as it included Verdi's "Otello," a rôle which he considered too heavy for his voice at the present time.

The Italian Audiences

"Conditions are favorable enough in Italy to-day for the American singer who can make good," said the tenor. "Italian audiences demand a lot, particularly that you pronounce their language perfectly. They know every word of the libretto, and you can feel them going along with

you. And Heaven help you if you mispronounce! They will correct you, and none too politely, and if they don't like your singing you will be hissed and greeted with epithets not used in the best society. Frequently a singer is so jeered by the audience that after he finishes his first act—if he finishes it—another singer is called in to take the rôle for the remaining acts.

"One has to watch one's 'p's and q's' with the agents, for they are shrewd business men, and if they can get the better of you they will do so, not dishonestly, but from the standpoint of 'driving a bargain.' What Americans should do is to learn the language, live with the Italians and get to know them; then it is possible to conduct one's affairs so that one will be able to get along with little or no trouble. Do the Italian impresarios ever pay Americans fees, you ask? Well, I was paid for every engagement I sang all the time I was in Italy. The salaries are not big—viewed from the American standpoint—but they are all right when one considers how much more cheaply it is possible to live. I have managed to get along, and I think others can, too, if they will only attend to business."

Mr. Lamont brings news of two American singers who are doing well in Italy. Charles Hackett, the Boston tenor, is making his way, and Stella Nathan, lyric soprano, of New York, is also forging ahead rapidly. "I was present at Miss Nathan's début at Pesaro," said Mr. Lamont, "one of the most exacting cities to sing in. Her success was pronounced."

A. W. K.

PIANO QUINTET BY HADLEY APPLAUDED

Friends of Music Also Hear
New Piano Trio by
Maurice Ravel

Through the good offices of the Kneisels and a half dozen assisting performers on a diversity of instruments, the Friends of Music made the acquaintance last Sunday afternoon at their third Ritz-Carlton concert of Henry Hadley's Piano Quintet in A Minor, Op. 50; a brand new Piano Trio by Maurice Ravel in the same tonality, and Beethoven's famous Septet, which the Kneisels successfully resurrected at a soirée of the Bohemians some years past, and hence have felt encouraged to rattle the bones thereof in public a number of times since. This Septet is stale stuff and probably would long have been entombed past recovery if not labelled with its composer's name. Beethoven himself abominated it quite as heartily as he did "Adelaide" and would willingly have put it to death had he been able. The Kneisels and their helpers went at it with a will, but pleased one particularly by the fact that they had put it at the end of the program, so that the audience could concentrate its best energies on the works of Messrs. Hadley and Ravel, which, by the way, would have been sufficient unto the needs of the afternoon. Both are thoroughly fine music, the impression of which should not have been spoiled by a triviality, even though tradition-sanctified.

Composer at the Piano

Mr. Hadley's Quintet received a hearing at a concert of the Musicians' Club in this city a few weeks ago. The composer played the piano part, as he did again on Sunday, with rare musical taste and a creator's insight. The present reviewer makes free to confess that no other work of Mr. Hadley's which has come to his notice has given him as much satisfaction, and that no American chamber composition known to him since the quartet of Rubin Goldmark compares with this new one in balance, charm and gracious flow of lyrical fancy. Not a large or original conception in the broadest sense and not published in the accents of an individual style, it makes a very direct appeal, nevertheless, through its genuineness of feeling, its tender musical beauty and spontaneously evolved ideas. Mr. Hadley has written with excellent taste and sure, if unobtrusive musicianship. In the name of modernism he commits no enormities, though the spirit is essentially modern and the harmonic plan very interesting in its elastic chromaticism. What one admires especially is Mr. Hadley's sense of the scope of his ideas, the happy ability of this music to contain itself in proper bounds. A perceptible MacDowellish influence in no wise de-

tracts from its value. There is admirable material in each of the four movements—instantaneous, flexible material that is ingeniously worked but never overworked. The *andante*, however, surpasses the other movements and addresses itself to the feelings by its poetic delicacy and emotional conviction. With this Quintet Mr. Hadley has added an ornament to American music.

The Trio of Ravel must unhesitatingly be accorded a place among the best products of contemporary France. It is worthy of the composer of the superb quartet, though less ornate and orchestrally pretentious and imitative. Instrumental effects of arresting character may be heard, but they are subsidiary to the larger aspects of the com-



Photo by Moffett, Chicago

Henry Hadley, whose Piano Quintet in A Minor, Played at the Friends of Music Concert on Sunday, is Characterized as One of the Very Best Products of American Chamber Music

position. Ravel can be stringently assertive, dramatic and virile, in a manner seemingly denied most modern French musicians who shape their course in the penumbra of Debussy. He has been all three here and his utterances sound with a bold ring. The new music is remarkably succinct and direct. It achieves the issue without any superfluous verbiage, in solidly shaped, massive diatonic sentences. The themes—in the first movement especially—are of sharply carved melodic formation and there are stout harmonic progressions, new but not anxiously sought after. The second movement, entitled "Pantomime," a clever grotesque, calls to mind things in the quartet; the ensuing passacaglia possesses something of the mood and character of the familiar "Pavane sur un Enfant Défunt." Rarely noble music this, which the Kneisels would do well to repeat at one of their public concerts. Messrs. Kneisel and Willeke played it well and Rudolph Ganz gave an ideally clean-cut performance of the piano part.

H. F. P.

NEW VOCAL DUETS

- BRANSCOMBE, GENA—LAUGHTER WEARS A LILIED GOWN .60
Soprano and Baritone (or Alto)
Sung by Edna Dunham and R. Norman Jolliffe
- LYNES, FRANK—TO LOVELY LANDS UNKNOWN .75
Soprano and Tenor—Mezzo Soprano and Baritone
- METCALF, JOHN W.—ABSENT .50
Soprano and Baritone (or Mezzo Sop.)—Mezzo Soprano and Alto (or Bass)
- REIFF, STANLEY T.—COME, YE DISCONSOLATE .50
Sacred Duet for Soprano and Alto

SELECTED SONGS WITH VIOLIN OBLIGATO

- BEACH, MRS. H. H. A.—ECSTASY .60
Soprano or Tenor—Mezzo Soprano or Baritone
- FOOTE, ARTHUR—AN IRISH FOLK-SONG .60
Soprano or Tenor—Alto or Baritone
- HANSCOM, E. W.—LULLABY .50
Alto or Baritone
- LANG, MARGARET RUTHVEN—IRISH MOTHER'S LULLABY .60
Soprano or Tenor—Alto or Baritone
- LYNES, FRANK—SPRING SONG (Hark the Robin's Early Song) .65
Soprano or Tenor
- MAASE, W.—THE EARTH IS DECKED WITH BEAUTY .75
Soprano or Tenor
- METCALF, JOHN W.—ABSENT .50
Soprano or Tenor—Mezzo Soprano or Baritone—Alto or Bass
- PARK, EDNA ROSALIND—THOU ART SO LIKE A FLOWER .50
Soprano or Tenor
- WARNER, H. WALDO—LOVE AND THE ROSE .60
Soprano or Tenor—Alto or Baritone

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FARRAR'S COMPANY SCORES; STAR ILL

Notable Triumph For Reinald Werrenrath and Ada Sassoli in Oklahoma

OKLAHOMA CITY, OKLA., Jan. 17.—A Farrar concert that turned into a triumph for the assisting artists took place here on Monday evening, Jan. 10, when the illness of the prima donna necessitated her remaining in her private car, and the concert was given by Reinald Werrenrath, baritone; Ada Sassoli, harpist, and Richard Epstein, pianist.

The artists faced an audience that had come to hear Farrar, and was disappointed at the nonappearance of the famous singer. But when Mr. Werrenrath gave his first offering, the Handel aria, "Hear Me, Ye Winds and Waves," disappointment gave way to enthusiasm. His success grew with the program, and he was recalled five times after his wonderful singing of the "Vision Fugitive" from "Hérodiade." Oklahoma City was quick to realize the presence of a consummate artist, and the tribute given was not to a single offering but to the excellence of every song. "Danny Deever" and "Fuzzy Wuzzy" were sung as they had never been heard here before, with entrancing power and the finest dramatic sense.

Ada Sassoli's contributions were most generous. She has an absolute technical sureness and her playing disclosed brilliancy and an exquisite quality of tone. Her offerings included a Massenet "Minuet," a Rubinstein Romance, three Haselmanns pieces, and Pierné, Zamel and Marot compositions.

Richard Epstein, the accompanist, was cordially received in his solo pieces, "Two Dances" by Beethoven-Seiss, and Schubert's "Rosamunde." He was also obliged to supplement his offerings with several encores.

RUBINSTEINS HEAR NEW TENOR

Theo Karle Co-Artist with Mary Jordan and Florence Hardeman

Bringing forward two artists whose abilities had already been proved and one singer new to New York, the Rubinstein Club gave its third musicale at the Waldorf-Astoria on Jan. 15. The soloists were Mary Jordan, contralto; Florence Hardeman, violinist, and Theo Karle, tenor, with Ward Lewis, Helen Myer and Carl Deis as accompanists.

The Rubinstein Club seems to have a canny faculty for picking out young artists who are later to become acknowledged as possessors of marked talent and of offering these to the club's members before the general public hears them. Such a coup was scored for the club in its offering of Mr. Karle in this concert. This young Seattle tenor's stirring voice created a warm outpouring of enthusiasm in his "Celeste Aida" and two song groups, especially in his "Come Into the Garden, Maud" of Balfe.

There was a marked ovation to Miss Jordan after her set of songs, of which the "New Year's Day" of Mr. Deis made an excellent impression, while the singer gave a fine interpretation of Burleigh's "The Grey Wolf." One of her encores

after the latter was Burleigh's "Deep River," written for the singer. Miss Jordan's rich and resonant voice was also heard to advantage in Bemberg's "La Mort de Jeanne d'Arc," after which she added a Russian ballad.

Florence Hardeman's splendid gifts were manifested in the Sarasate "Zigeunerweisen" and a set of pieces in which her exceedingly well played "Tambourin Chinois" called forth as an encore another Kreisler number, the "Caprice Viennois."

TRIO OF ARTISTS IN PITTSBURGH CONCERT

Christine Miller, William Middelschulte and Harry Weisbach Applauded—Visit from Damrosch Orchestra

PITTSBURGH, Jan. 17.—Regardless of a heavy rain, a large crowd attended the 409th reception of the Art Society of Pittsburgh at Carnegie Music Hall Tuesday night to hear an excellent program given by Christine Miller, contralto; William Middelschulte, organist, and Harry Weisbach, violinist. As might be expected, all were given a hearty ovation, and particularly Miss Miller, who was greeted most cordially by her friends in this her home city. The popular contralto was in splendid voice, and her work was of the highest artistic order. Among her most enthusiastically applauded offerings were Bach's "Willst du Dein Herz Mir Schenken" and a group of songs by Hugo Wolf.

Mr. Middelschulte also gave delight to his hearers in compositions by Bach and others. His technique was admirable, and the audience was not slow in recognizing his brilliant musicianship. Mr. Weisbach is likewise a musician of the highest order and played with sympathetic understanding. His fingering was particularly good. His Bach numbers were well received; in fact, it was a Bach night.

Walter Damrosch and his New York Symphony Orchestra, in conjunction with the Mendelssohn Choir, gave a joint concert at Carnegie Music Hall last week. Among the offerings by the orchestra were Haydn's "Surprise" Symphony and the "Bacchanale" from "Tannhäuser." The choir sang a group of songs in the first part of the program, under the direction of Ernest Lunt. The concluding number, "The Crusaders," was given by choir and orchestra, assisted by Mrs. Frank Taylor Ostrander, soprano, and George C. Wall, baritone. The entire performance was a highly creditable one.

E. C. S.

Mme. Bell-Ranske Presents Varied Program in Jersey City Concert

A concert, arranged by Mme. Bell-Ranske, for the benefit of St. Hilda Junior Guild and the St. Hilda Guild of St. John's Episcopal Church, was given in Jersey City, N. J., on the evening of Jan. 12. The participants were Hermann Lohre, tenor; Margaret Hamilton, composer-pianist (aged twelve); Nanette Beer, violinist (aged eleven), and George Halprin and William Parsons at the piano. The program comprised compositions by Mozart, Rachmaninoff, Vogrich, Keller-Bela, Dvorak, Levensohn, Quilter, Herman Lohr, Beach, Margaret Hamilton, Popper, Nanette Beer, Mendelssohn, Mildenburg and Beethoven. The program was given before a large audience, which applauded heartily the efforts of the participants.

The New York Sun, Jan. 14th, Says:

"In the four seasons she has appeared in America no singer has won more admirers all unaided by favor of press agents or fame of an opera stage."

TRIUMPH AFTER TRIUMPH

for

Julia Culp

THE
INCOMPARABLE
LIEDERSINGER



*Sold-out houses,
additional seats
placed on the stage,
all attest her favor
with the public.*

There Follow Brief Excerpts from Press Reviews:—

BOSTON RECITAL, JAN. 9, 1916

Jordan Hall Filled to Capacity

Philip Hale in the Boston Herald: "Mme. Culp was in excellent voice. Never was her supreme art in coloring tone more effectively used. Never was her subtlety as an interpreter more apparent."

H. T. Parker in the Boston Transcript: "There is no word but splendor for the voice of Mme. Culp as her audience heard it. Once more she summoned all her richness and all her magnificence of tone. Once more her lower notes had their soberly glowing depths; her middle notes their luscious and opulent fulness; her high notes their radiant and expansive warmth. * * * Dr. Muck himself has not seemed more sensitive or more masterful with rhythm."

SECOND NEW YORK RECITAL, JAN. 13, 1916

Æolian Hall Filled to Capacity

Pierre V. R. Key in the New York World: "When her consummate art is reinforced by her voice

at its loveliest, she is irresistible. The conjunction took place at her 'intimate' recital at Æolian Hall yesterday afternoon."

ST. LOUIS AND DULUTH RECITALS

The St. Louis Post-Dispatch, Dec. 11, 1915: "It was the work throughout of an experienced artist, handling her voice competently and following the marks of expression with more or less of fidelity. The encore which she sang in the midst of the uproar at the end was a stirring composition in English, 'The Star,' by an American composer, J. H. Rogers."

The Duluth News Tribune, Dec. 8, 1915: "Julia Culp, as a lieder-singer, captivated a large audience last night at the First Methodist Church. The simple songs, wonderful in their subdued intensity, caught the ear and heart of the hearers."

"Mme. Culp belongs to the school of repressed acting—for she does act, in facial expression, nuance of tone and in subtle but slow movement."

COENRAAD V. BOS at the Piano.

Mme. Culp uses the Steinway Piano

Management: Antonia Sawyer, Æolian Hall, New York

Boston Press Comments on the work of

THOMAS CHALMERS

Leading Baritone Boston Opera Co., are so **EXCEPTIONAL** they are reprinted here without comment

Philip Hale of the "Herald" writes: "Mr. Chalmers was an excellent 'Marcello,' lively, not clumsy in his liveliness, amusing, but in comedy vein, not farcical spirit; a sympathetic figure with a **manly voice, artistically used.**"

"Mr. Chalmers gave an unusually intelligent reading of the hackneyed prologue. He sang in the scene with 'Nedda' with **vocal authority and dramatic significance**, and his acting was also expressive."

H. T. Parker, in the "Transcript" writes: "And yet again an audience perceived that Mr. Chalmers is a baritone of no little richness and sweetness of voice, skill in song and faculty of illusory and individual operatic impersonation. Mr. Chalmers does not lack quality of voice, song and impersonation that bid fair to make him a **notable figure of our operatic stage.**"

Olin Downes of the "Post" writes: "The principal feature was the 'Tonio' of Mr. Chalmers, who found a new though legitimate way to costume the character, and he **sang the music magnificently.**"

"Thomas Chalmers was an excellent 'Pietro.' He has, in fact, been **one of the most interesting singers Mr. Rabinoff has brought with him.** Even when Mr. Chalmers was seriously indisposed, as on his first appearance, as 'Sharpless' in 'Madam Butterfly,' he showed his intelligence as a singer, and his **indisputable talent for the stage.**" This impression has been deepened by other of Mr. Chalmers' appearances."

"Thomas Chalmers was an excellent 'Valentine,' soldierly in appearance, defiant in his bearing. Mr. Chalmers is undoubtedly **one of the most interesting members of this company.**"

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Students to Hear Rehearsal of Baltimore Civic Orchestra



Left to Right, Gustave Strube, Conductor of Baltimore Symphony; Mayor James H. Preston, Who Was Instrumental in Founding the Organization, and Frederick R. Huber, Its Manager

BALTIMORE, Jan. 14.—It has been announced that the coming rehearsals of the newly organized Baltimore Symphony Orchestra, which has been subsidized by the municipality, will be held in the City College, the Eastern High School and the Western High School buildings. Manager Frederick R. Huber approached the School Board and asked that this privilege be granted, and though objections were at first raised to the proposition, these have been set aside and the rehearsals will be held to see what effect they may have upon the students who are at other parts of the buildings.

Besides the regular rehearsals, there will be an open rehearsal, to which the students of the schools will have free admission. An address will be delivered by some prominent musician, explaining the program and giving illuminating advice upon the concert and upon the orchestra. Gustave Strube, the conductor, is busy with the plans of the first concert, which has been definitely set for Feb. 11, at 8.30, at Albaugh's Lyceum Theater.

Mabel Garrison of the Metropolitan Opera Company, who is a Baltimorean, will be the first soloist.

F. C. B.

COMMUNITY MUSIC FOR SAN ANTONIO

Three Events Reflecting its Growing Importance in Civic Progress

SAN ANTONIO, TEX., Jan. 8.—One of the distinctive features of musical development in San Antonio is the beginning made in fitting music into the fabric of community progress. Two or three instances of this have recently been brought to public attention. One was the massing of a large chorus in front of the Alamo at the Thanksgiving Festival, under the direction of Arthur Claassen. Another was the Peace Concert given in the early part of this month at the Grand Opera House, under the auspices of the San Antonio Section of the Council of Jewish Women, and under the direction of J. M. D'Acugna. Elaborate preparations had been made for this concert, and an introductory address by Rev. Hugh McClellan sounded the note of "preparedness" as the best security for peace. The following program was presented before an enthusiastic audience:

"Grandmother's Garden," Carl Hahn, and "Crepuscule," Massenet-D'Acugna, Tuesday Musical Auxiliary Chorus; "Romance Sans Parole," Van Goens, and "Moment Musical," Schubert, first violins, Minnie Converse, Mildred Morris, Hazel Hutchins, Mrs. C. J. George; second violins, Marguerite Guinn, Peggy Bliss, Leonora Smith, Mrs. Wilson Walthall; piano, Mrs. Edward Sachs. Vocal Quartet, "O God of Love, O King of Peace," John West, Mrs. Louis Reuter, soprano; Mme. D'Acugna, alto; Joe Ludovic, tenor; Emmett Rountree, bass; Frederic King, organ; Mrs. Edward Sachs, piano. Soprano solo, "Sancta Maria," Faure, Clara Herzog. "Evening Song," J. R. Gillete, Edna Schelb.

The choruses were the work of San Antonio composers and dedicated to Mrs. Eli Hertzberg, president of the Tuesday Musical Club.

Initial announcement of a third event has been made to take place during the "Battle of Flowers," which for years has been an annual carnival celebrating the independence of Texas. Several of the

large commercial bodies which have in charge the "Battle of Flowers" carnival have secured the chorus now preparing, under the direction of H. W. B. Barnes, to give the Mid-Winter Festival; the San Antonio Symphony Orchestra, under the direction of Arthur Claassen, several of the German singing societies, and other choruses to join in one great musical event.

In these three events may be seen something of the fruition of the work started by the local correspondent of MUSICAL AMERICA in the successful attempt to get all musical elements in the city to work harmoniously together in meeting John C. Freund when he delivered his address here about two years ago on the musical independence of America. This address seemed to awaken the latent interest of business men and others to the wider scope and usefulness of music, and it now seems to have been taken into the life of the city, not only as an art but a civic developer and a builder of better citizenship.

The first concert of the San Antonio Symphony Orchestra was given at Beethoven Hall Thursday evening, and if the enlarged attendance and extraordinary enthusiasm of the audience were true indications of the appreciation of San Antonio for its orchestra, then the management and the director, Arthur Claassen, have every reason to be congratulated. Part of the program was unusually heavy, and yet the fifty-piece orchestra handled the music to the delight of the audience; nor were exquisite shadings wanting. Harold Morris, as the piano soloist, was accorded an ovation lasting several minutes. He played in a masterly manner, with flawless technique and musical feeling. Mme. D'Acugna, the vocal soloist, was also accorded a most hearty reception, while the director was repeatedly called to respond to the cheering of the audience. The program follows:

"Jupiter," Symphony, Mozart; Concerto, E Flat Major, for piano and orchestra, Liszt, Harold Morris, soloist; Ballet from "Fermors," Rubinstein; Seguidilla from "Carmen" and Card Scene from "Carmen," Bizet, Mme. Virginia Columbat, D'Acugna; Overture "Euryanthe," Weber.

Laura Maverick Hahn, the well known singer and wife of Carl Hahn, formerly of San Antonio but now residing in New

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York, is visiting her father in San Antonio.

Mrs. Edna McDonald of Temple, Tex., a singer and teacher of ability, is visiting San Antonio.

As a kind of prelude to the first Symphony Orchestra concert, the Tuesday Musical Club presented Mr. and Mrs. Harold Morris in a lecture recital, Jan. 3.

CLARA D. MADISON.

Opera Stars in "Children's Day" Program at Waldorf

Mme. Florence Mulford Hunt, contralto of the Metropolitan Opera Company, appeared on the "Children's Day" program given at the Waldorf on Thursday afternoon, Jan. 6, by the National Opera Club of America. A talk on "Hänsel und Gretel," with musical illustrations, was given by Havrah Hubbard, and the program closed with a violin solo by Rodion Mendelevitch. Guests of honor were Mme. Marie Mattfeld, Julia Heinrich, Edith Mason, Rosina Van Dyk, William Wade Hinshaw, Mme. Frieda Benneche, Mme. Adele Krueger, Kathleen Howard, Julia Allen and Signor L. Camilieri.

Muncie (Ind.) Club Gives Program of Modern Russian Music

MUNCIE, IND., Jan. 15.—A program of modern Russian music was given by the Matinée Musical Club on Wednesday evening, Jan. 5, at St. John's Universalist Club. Mrs. Harry Orr and Eleanor Smith were in charge of the program, which included the aria, "Adieu, Forêts," from the Tschaikowsky "Joan of Arc," sung by Mrs. Llewellyn; the Etude of Arensky and the Tschaikowsky-Liszt Polonaise, played by Atta Kemper, and the Rachmaninoff Prelude in C Sharp Minor, by Mrs. Tracy. Three Rachmaninoff songs were also given by a chorus of women's voices.

HAVANA LAURELS FOR ALBERT SPALDING

Playing of American Violinist
Delights Cuban Music
Lovers

Reports from Havana and other Cuban cities state that it has been many years since a combination of musical artists such as Albert Spalding, the great American violinist, and his assisting artists, Loretta del Vallé, the soprano, and accompanist, André Benoist, have so completely taken Cuban music-lovers by storm. The letter, which comes from a well known Cuban musical critic, states that before the first concert had been finished, the management began selling tickets for the next concert.

When Mr. Spalding had finished his first numbers, hats, handkerchiefs and canes were being waved by the frantic audience. No violinist who has visited that beautiful island ever received a more hearty reception. While much had been heard of the American violinist, not one expected to hear such playing as he gave them.

On Monday, Jan. 10, the artists gave a concert in Key West, after which they took the next boat back to Havana for the third concert. On this occasion the National Conservatory of Music was sold out two days in advance. Not only did it prove the greatest musical event of the season, but the society event as well.

Mr. Spalding is to give a joint recital in New York on Jan. 27 with Mme. Julia Claassen, the Swedish contralto, of the Chicago Opera Company.

MAUD ALLAN

1916-1917

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

New York's Shame

To the Editor of MUSICAL AMERICA:

I was greatly interested in the article in your last issue entitled, "New York's Shame," in which you show that under a reform government this city has practically cut out the appropriation for public music in the parks and on the piers in the summer, and that it is, in this regard, behind twenty-five of the representative cities of the country.

If I understand your article, you place the responsibility for this disgraceful condition upon the Board of Estimate, with Comptroller Prendergast as one of the chief offenders.

In my judgment, the responsibility should be placed upon the citizens of New York, who time and time again, elect to responsible positions in the municipality, not broad-minded and capable business men, but "politicians," whether they are Tammanyites or anti-Tammanyites, Democrats or Republicans, or "Reformers," but who are, with rarely an exception, simply job hunters, in the game for all there is in it, and have not the slightest idea of responsibility to the public or the slightest intention of serving the public's interest.

There are, of course, honorable exceptions, like Marcus M. Marks, our Borough President.

Of how many men to-day, at the head of our city departments, can we say that they honestly administer them in the interest of the community?

Of how many of them can we say that even if they are honest, they have the capacity for the positions they occupy?

Can there be anything more disgraceful than the present situation with regard to the Postmastership in New York City?

Edward Morgan, who worked up from simple carrier to be Postmaster and who has given us 40 years of notable service is to be displaced—because he is a Republican—by some Democrat, utterly ignorant of postal affairs.

And the hungry politicians are making the President's life miserable in advising him as to which "good Democrat" is to get the job.

So, let us put the responsibility where it belongs—not on the politicians who happen to be in office at the present time, but on the voters, and particularly on those who, recreant to their duty, do not register and do not vote.

Yours,
MELVILLE TRAINER.

New York, Jan. 15, 1916.

Dr. Muck's Attitude to His Audiences

To the Editor of MUSICAL AMERICA:

In the New York Daily Telegraph of the 11th, I read a communication which states that the correspondent "noticed with pain, sorrow and deep humiliation, Dr. Karl Muck's contemptuous air toward his New York audience. Why," wrote the correspondent, "does Dr. Muck

refuse to acknowledge our hearty applause, save by cold and disdainful nods? Does he think we are giddy and light-headed, because we are sometimes a little late and a little too voluble. Does not Dr. Muck realize that if we did not enjoy the Boston Symphony, and if we did not appreciate his splendid work, he would not have the crowded houses every time he comes to New York, or that if we did not love music and long to hear it, we would not have three symphony societies here at one time? I admire Dr. Muck intensely. Perhaps that is why I feel all the more keenly his evident contempt and marked scorn of us."

The correspondent of the *Daily Telegraph* can have all his questions answered, if he will read Dr. Muck's recent article in *The Craftsman*, on musical conditions in this country, and to which "Mephisto" referred in a recent issue.

I believe the explanation of Dr. Muck's attitude can be found in the fact that he is like all German musicians, who have come here temporarily, namely, that they remain Germans, long for the day when they can return to their native country, are here simply for financial, but not artistic, reasons, and know so little of this country and the American people, that they have not yet come to a realization of how far we have progressed in our knowledge of music and love for it, owing to the great number of German musicians and music teachers who have come here, for years.

Furthermore, Dr. Muck, and other German musicians like him who have come here, have never understood or taken the trouble to find out that from twelve to fifteen per cent of the people in this country are Germans or of German origin, and hence, that when they speak contemptuously of us, that is, in regard to what they claim is our lack of musical knowledge and appreciation, they are virtually slapping their own countrymen in the face.

Very truly yours,

A FORMER BERLINER.

New York, Jan. 14, 1916.

The Progressive Series of Piano Lessons

To the Editor of MUSICAL AMERICA:

I am a regular reader of MUSICAL AMERICA and have read with special interest your articles concerning higher standards for music in America. I therefore feel that I am applying to the proper source in making the following inquiries.

What do you know of the Sherwood Conservatory of Music of Chicago, Ill.?

Recently several individuals have been canvassing among students of various teachers in this city, inviting them to take a regular conservatory course with a diploma as the objective, the instruction to be under the direct supervision of the local teacher, while all quarterly examination papers must be approved at the home school. In making these contracts the sum of one hundred and thirty dollars is required, this to cover cost of all working materials, which are supposed to cover a period of four years' work. This sum must be paid in advance and the school assumes no responsibility in case of removal of teacher or if the local teacher should not give the required instruction.

The questions in my mind are these:

Is this school financially qualified to meet all obligations? Four years is a long period of trust where the vicissitudes of a young pupil are concerned. If this school is using the Art Publication Society Course, what right have they to the Sherwood name? Does not the very name of the school imply a false impression?

Is it a safe thing for a teacher who has the confidence of a large following in a community to associate himself with an institution of this kind?

Very sincerely yours,

CLARENCE N. MCHOSE.

Lancaster, Pa., Jan. 13, 1916.

[The Art Publication Society of St. Louis is a corporation of unquestioned responsibility and standing, and MUSICAL AMERICA has on several occasions placed itself on record as indorsing its "Progressive Series of Piano Lessons." This society places its publications and conducts its system of examinations, etc., through private teachers and private and public schools, and among these, so we understand, the Sherwood School is one. Many of the most prominent teachers of the country have allied themselves with the Art Publication Society's system of piano training, with gratifying results.—Editor, MUSICAL AMERICA.]

What Should It Be?

Dear Mephisto:

Twinkle, twinkle, witty Czar,

I often wonder who you are?

But (I'll just whisper this) I would not be surprised if your Satanic Majesty and the great and only Mr. Freund were one and the same.

I always understood that Mme., Signora, Frau, etc., were the French, Italian and German prefix for our English "Mrs." If so, why do you call all the German singers "Mme."? I love Schumann-Heink's glorious voice and her great motherly heart, but she has shown so clearly where she stands in this brutal slaughter in Europe, that I should think she would resent the French "Mme." and want the "Frau."

The second question is: What has become of Mrs. Rider-Kelsey? Since her return from Europe, last fall, her name has never appeared in MUSICAL AMERICA as singing anywhere. Neither do I notice any appearances of Claude Cunningham, who formerly sang so often with her.

In setting me right as to the Mme. or Frau, please don't be too sarcastic. Those higher up, who have attained everything heart can wish for, can stand an occasional vicious little kick of the hoof, or stinging swish of the tail from Your Majesty, but please deal more kindly with a less fortunate sister.

That I enjoy your "Musings" from start to finish, goes without saying.

C. V. K.

Collingwood, Ont., Jan. 1, 1916.

[The use of the prefix "Madame" is not determined particularly by the nationality of the person to whom it applies. By common acceptance, "Mme." has been adopted by professional personages, be they clairvoyants or operatic singers. The Standard Dictionary defines the word "madame" as "a title of courtesy once applied to women of the highest rank, now to all who are respectable . . . but especially to those who are advanced in life."

An answer to the inquiry regarding Mrs. Rider-Kelsey and Mr. Cunningham will be found in various issues of MUSICAL AMERICA, published since the above letter, inadvertently delayed in finding its way to the "Forum," was written. Our issue of Jan. 8 describes in detail how these two distinguished artists celebrated the twelfth anniversary of their entrance into professional life.—Editor, MUSICAL AMERICA.]

"Prince Igor" and the New York Critics

To the Editor of MUSICAL AMERICA:

I have read with considerable curiosity the New York critical reviews of Borodine's "Prince Igor," and must admit that, with the exception of Mr. Peyser's, Mr. Finck's and a few other critical treatments of the subject, our music critics are either ignorant of what they talk or they are partially conceited in

their judgment. But, thank the Lord, the New York public is superior to the New York music critics! I have read some of the criticisms calling the opera a "mediocrity"; others, "lacking in dramatic and musical vigor"; third, "a failure"; fourth, "banal in places," although having "passages of interesting harmonies," etc. The whole thing looks to me as if a dozen pet dogs were barking at an elephant.

As far as Borodine's opera is concerned, it is a fine piece of art work and there is nothing banal, nothing mediocre or inferior about it. No critic put his finger on a certain passage, cadenza or bar, pointing out analytically the merits and defects of the composition. According to the New York daily press critics, an opera should be a work of artificial thrill, and have a manufactured plot with dying heroines and heroes singing their rôles with bravado. The Russian composers and writers are long since over the "plot-itch." They depict life as it is and characters as they might be, but they are not interested in puerile plot-concoctions. It is true that the greatest genius is apt to write mediocre works, as there is no such thing as absolute beauty. There are phrases and passages in the Borodine opera which may be criticized, but not so stupidly as the critics of this great city have done it.

The audiences that attended both performances of "Prince Igor" fully expressed by their enthusiastic applause their sincere pleasure in the opera. A drunkard could not sing better than the two comic characters do in "Prince Igor." That Yaroslava sings such sentimental Italian arias is due to the fact that she is the sentimental lady of the upper class. I certainly think that Alda sang her rôle very well. Didur and Segurola sang well, too. But I do not think that Konchakova sang and acted her rôle well. She is a girl of the Caucasus and should show fire and passion. This interpretation was altogether lacking in the Tartar color.

"Prince Igor" was performed as well as an opera of this kind could be under the circumstances. The ensemble was not quite as smooth and racial as one could find it in Russia, but the chorus was as good as it could be without the mellow Russian basses and altos. The orchestra was excellent and the interpretation was true to the Russian style. But the trouble lies in the language, the Italian idiom, and the lack of temperament displayed by the singers, as a whole. Russians might not have had the polish, but there would have been far more color, far more individuality. The drawback at the Metropolitan in Russian opera is the lack of individuality, the lack of atmosphere and color. It was a strange experience for me to hear "Prince Igor" after twelve years in a language that I could not understand and in a way that made me melancholy. It was Russian, in a way, yet it did not have the racial soul, as a whole. The best parts of "Prince Igor" are the choruses, the Polovetsy dances and the songs of the two drunkards. These were devised and completed by Borodine.

The critics may say what they want, but public opinion is superior to that of the critics. Like "Boris," "Prince Igor" will live in New York, until some more modern Russian pieces are performed, of men like Rimsky-Korsakoff, Gretchaninoff and others.

Yours very truly,

IVAN NARODNY.

New York, Jan. 15, 1916.

Getting Sheet Music on Approval

To the Editor of MUSICAL AMERICA:

Let me begin by saying that your magazine is in the library of the above institution, and is read and appreciated weekly, by many music students and a large number of concert-goers. I am much interested in your campaign for American music.

I have tried, for years, to bring forward our own composers, and am at present preparing a lecture-recital of American music, principally piano solos, as the piano is my instrument. One great difficulty is to obtain copies. The

[Continued on page 27]



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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

old standard composers are always to be had at the music stores, but they keep little new music, except their own publications, and will order none on approval.

For example, I would like to try the new music mentioned on Page 42 of your Dec. 4 number, also that of the composers mentioned by Mephisto on Page 8. I would especially like to play the music of Mr. and Mrs. Clarence Dickinson, because I knew them personally and once gave a concert of piano and organ duets with him. But I must buy all this music, in order to try it over, though I know that only from ten to fifty per cent of it will suit my taste and needs. This I cannot afford, and it would be foolish. May I ask your advice in the matter, and may I suggest a campaign to reform the habits of music dealers. Perhaps they are not all as slow as those in Philadelphia.

I have been teaching for twenty-five years, and have charge of the music department in the schools noted in the heading above. May I say, in conclusion, that I appreciate the work of the Art Publication Society, which has been mentioned in your pages. It is a step in the right direction.

With admiration of your work,
Very truly yours,

(Mrs. R. H.) BESSE E. SMITH,
The Academy of the New Church.

Bryn Athyn, Pa., Dec. 10, 1915.

[The leading music publishers make it a practice to send copies of their music to responsible persons, on approval. We recommend that you communicate with them with a view to establishing credit accounts with them.—Editor, MUSICAL AMERICA.]

From Maud Powell in Honolulu

To the Editor of MUSICAL AMERICA:

Just a line of greeting before we sail. We went surf-riding and swimming on New Year's Day, and to-day I have haunted Chinatown, buying all sorts of things, including a Chinese fiddle, which some one taught me to play. A dozen Chinese wandered into the shop through the open door and watched the proceeding. It amused me mightily to be told that one could learn to fiddle in half an hour! The rosin is melted on to the fiddle at the time of purchase, and the bow rosins itself as one plays. No wonder the tone squeaks so excruciatingly. With best wishes for 1916 and compliments, believe me,

Yours sincerely,

MAUD POWELL.

Honolulu, H. I., Jan. 5, 1916.

A Good Word for Percy Hemus

To the Editor of MUSICAL AMERICA:

The Hemus interview was interesting and timely.

I was glad to see Mr. Hinshaw's answer in the last issue.

Why cannot we have the ravishing music of "Carmen," for instance, without the sordid story?

As for the recital program in English, it is a safe bet that were it put to a popular vote, it would be overwhelmingly victorious—that is, the kind of recital that Mr. Hemus gives.

Yours truly,

EDGAR ELWOOD.

Kansas City, Mo., Jan. 13, 1916.

Sustains Percy Hemus

To the Editor of MUSICAL AMERICA:

The articles in recent issues of MUSICAL AMERICA by Messrs. Hemus and Hinshaw respectively are most interesting from more than one standpoint.

Mr. Hemus discloses the fact that he has brains, and that he has given a great deal of thought to music in general and to American music, and American composers in particular.

Personally, we are very fond of opera, but like Mr. Hemus we believe that the successes won by artists, even those mentioned by Mr. Hinshaw, namely, Patti, Melba, Schumann-Heink, De Reszke, Campanari and Caruso, would have been even greater, had more of the programs been given in the English language.

Mr. Hinshaw believes that words are not at all necessary in delivering "the message." Why, then, has he maintained the practice of the "explanation" before each song in a foreign language?

The best answer to Mr. Hinshaw's argument is the fact that when American audiences have had an opportunity to choose their programs, nine times out of ten they have asked for all English programs. M. R. B.

Wichita, Kan., Jan. 15, 1916.

Does Not Believe Too Much Space Is Devoted to Miss Farrar

To the Editor of MUSICAL AMERICA:

Regarding Geraldine Farrar!

I have been an interested reader of your magazine for many years, so I am venturing to write to you now to disagree with the letter written by Walter H. Boss in your last issue. He complained that your "Open Forum" gave too much space to Miss Farrar. In the first place, you print the letters sent to you by your readers, so I think his reproach uncalled for. In the second place, his letter was rather unfriendly in tone; both to your magazine, and to the greatest singer of modern times, namely, Miss Farrar.

I, for one, am always greatly interested when I see her name mentioned; she is such a great artist, and is so generally admired that anything connected with her is always of interest.

I also read the letters Mr. Boss mentioned—as far as being "press agents" work, that is nonsense. They were decidedly written by enthusiastic admirers—young, no doubt, but nevertheless sincere and hearty appreciations of her genius. For that she has, no one can deny.

Hoping to see this in print, and with best wishes for your magazine,

Very truly,

Mrs. HAROLD DEVIEUX.

New York, Jan. 17, 1916.

Miss Farrar's Popularity

To the Editor of MUSICAL AMERICA:

Thanks for the wonderful display of the Geraldine Farrar pictures in your excellent issue of Jan. 1.

It may interest you to know that the line of people at the Broadway Theater on Sunday at the box office was unbroken for nine consecutive hours. The same wonderful popularity of Miss Farrar has been shown all over the United States.

Best wishes for the New Year.

LASKY FEATURE PLAY CO.,

John C. Flinn,

Publicity Department.

New York, Jan. 4, 1916.

Believes Miss Farrar Needs No Exploiting

To the Editor of MUSICAL AMERICA:

I have read both of the letters mentioned by Mr. Walter H. Boss, printed in the "Open Forum," namely those signed "L. B." and "M. C. S." and beg to differ from him.

In the first place, I do not consider that too much space has been given Miss Farrar. The letters have been sincere opinions, and have not been written with any desire to exploit this singer, who certainly does not need exploiting. She is far too widely known and far too popular for that to be thought necessary.

Being a sincere admirer of the art of Miss Farrar, I, too, wish to say that the Opera House seems sadly lacking without her. I trust that Mr. Boss will not consider this letter like a billboard advertisement, as he said of the others, nor am I a "press agent." Miss Farrar

is far too eminent to be affected one way or the other by these letters. I am simply writing this to show that I, for one, do not agree with Mr. Boss. I always read with the greatest pleasure any article or letter regarding Miss Farrar. To hear her is always the greatest delight.

Thanking you in advance for printing this, and with good wishes for your always interesting magazine,

Very sincerely,

Mrs. RALPH CURTIS.

New York, Jan. 14, 1916.

Why She Subscribed

To the Editor of MUSICAL AMERICA:

You will find inclosed a draft in payment for a year's subscription. The paper is to be sent to the Chastain McNair Drug Co., Lewiston, Idaho.

You may wonder why a drug company could use a musical publication.

Well, it's this way: These people are agents for the new Edison, and in selling the machine, the first objection raised by the prospective buyer is that the Edison has no great artists to make the records.

Of course, the people here, as elsewhere, have heard of Caruso, Melba, Farrar, etc., and they imagine that since these people are contracted to sing for the Victor Company, there are no other artists left for the Edison.

The writer is much interested in the Edison machine, because of its high degree of excellence, in recording technique, quality of the voice and quality of tone of instruments, as well as the Diamond Disc, and suggested to the firm that they subscribe for MUSICAL AMERICA, and then they would have plenty of good material on hand to convince the people that there are a few artists in the world besides those mentioned.

Best regards,

M. EDITH JONES.

Lewiston, Idaho, Jan. 4, 1916.

Compliments from Godowsky

To the Editor of MUSICAL AMERICA:

Permit me to express my grateful appreciation of the supplement representing me which appeared in your issue of Dec. 25. I not only fully value the benefits of such refined and artistic publicity, but I also realize the spirit of generosity which prompted you to pay me this high compliment.

With best wishes for the future and so well merited prosperity of MUSICAL AMERICA and heartiest New Year's greetings to yourself and your editorial staff,

Sincerely,

LEOPOLD GODOWSKY.

New York, Dec. 31, 1916.

Music in the Public Schools

To the Editor of MUSICAL AMERICA:

I doubt whether you realize how much good is being accomplished by your paper in the really fine essays upon various phases of school music, which are being published from time to time. As a rule, most music magazines are devoted to concert-hall and studio news. MUSICAL AMERICA finds a place for the humblest department in school life, namely, the rural school—therefore its widespread influence.

CAROLINE V. SMITH,

Director of Music,

State Normal School.

Winona, Minn., Jan. 13, 1916.

The Late Governor of Minnesota

To the Editor of MUSICAL AMERICA:

The beautiful tribute you paid to the late Governor of Minnesota, Winfield Scott Hammond, the self-made man, was both honorable and manly. Such noble characters are too rare.

With all respect,

Mrs. A. EUGENIA LINCOLN.

E. Greenwich, R. I., Jan. 15, 1916.

Appreciation from Texas

To the Editor of MUSICAL AMERICA:

In sending you a check for another year's subscription, let me say that I cannot do without MUSICAL AMERICA, and it is worth many times the price.

I trust to have an opportunity to ex-

press to you personally how much I appreciate the part you are taking in the development of music in this country.

Have studied at the American Institute of Applied Music.

Yours for better music and more efficient teachers.

CORA M. GARRETT.

Palacios, Tex., Jan. 3, 1916.

Sympathy for Propaganda

To the Editor of MUSICAL AMERICA:

Inclosed find money order for another year's subscription to your enjoyable, interesting, as well as stimulating and instructive paper.

Assuring you of my sympathy with the great propaganda which your untiring editor is waging and wishing him, as well as yourself, an unprecedented measure of success in the New Year,

Very sincerely,

MAMIE LE NOIR SMITH.

Knoxville, Tenn., Dec. 28, 1915.

GAVE GILBERTÉ PROGRAM

Impromptu Singing Heard as Result of Soloists' Indisposition

A brilliant musicale was given on Saturday evening, Jan. 8, at the home of Mrs. John Seys Huyler. Hallett Gilberté, the composer, had been requested to give the program of his compositions, but owing to several unforeseen circumstances the interpreters of his music were indisposed.

However, Mr. Gilberté looked around the room and found artists among the guests who knew his songs and who graciously consented to sing them. Florence Anderson-Otis, soprano, sang his "In the Moonlight," "Song of the Canoe," "Minuet—La Phyllis," "An Evening Song" and "A Valentine"; Mme. Hallam McLewee, contralto, "The Raindrop," "Two Roses," "Contentment"; Vernon Archibald, baritone, "Forever and a Day" and "In Reverie." Walter Vaughan, tenor, from Cincinnati, sang his "Rose and a Dream," "A Maiden's Yea and Nay" and "Spanish Serenade." All four singers sang admirably and were well received, as was the composer who shared the applause with them. Mr. Gilberté then called on Charlotte Lund, the soprano, who was in the audience, and she responded by singing his "Ah, Love but a Day." Mr. Gilberté also played a number of his piano compositions with excellent effect.

Quitman, Ga., Hears "Holy City"

QUITMAN, GA., Jan. 15.—One of the most delightful musical events of the winter was the singing of "The Holy City," under the leadership of Mrs. S. S. Bennet at the First Baptist Church on Sunday, Jan. 2. A duet by Miss Bennet, soprano, and Mrs. Hunter, contralto, was beautifully sung, and another soloist whose singing was a source of much pleasure was Mr. Hubert, tenor. The chorus singing was especially fine, and the large audience attending showed the local appreciation of good music.



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New York, January 22, 1916

TO OUR ADVERTISERS

The great increase in the circulation of MUSICAL AMERICA has forced us to close our forms earlier, and consequently we must request those of our advertisers who desire special positions to send their orders and copy not later than Saturday of the week preceding the forthcoming issue.

We also request all other advertisers to have their orders and copy in not later than the following Monday.

The record which MUSICAL AMERICA is making in the way of an ever-increasing, widespread circulation has never been equalled in the history of musical journalism in this country.

Only recently the representative of one of the leading managers reported that while he knew that the circulation of MUSICAL AMERICA had been growing considerably, and especially during the past two years, he was positively surprised to find the large number of persons, in the small as well as the large towns who were regular subscribers—and he had traveled over a large part of the West, the Northwest and the Pacific Coast.

IMPRESSING BERLIN

It is rather a curious circumstance that the most extreme and violent of all futurist painters should be an American, Marsden Hartley, and that he should have Berlin by the ears by exhibiting his paintings in that city.

This is rather in the nature of a reversal of the facts of recent art history, as regards the relation of Europe to America. The circumstance is even more curious when it is known that Mr. Hartley's paintings are strongly supposed to be pro-German, and complimentary to the spirit of Berlin, and that his futuristic compliments have won him a snub from a German critic who rejected an invitation to his exhibition because of grief resulting from the thousands of Germans killed by American shells.

Another critic writes of the exhibition: "You come here as a harmless art lover, and suddenly this American screeches at you through a huge advertising megaphone these words in your ear: 'It's all rot, what has so far been painted—rot, rot, and again rot! Wretched daubers, pitiful daubers, were they all, from Antonello da Messina down to Max Liebermann. I furnish the only real painting, I, Marsden Hartley, from Mixed Pickles in Bluffagonia,' etc.

If only one of our composers could make an equal dent in the armor-plate of the Berlin critical mind, what a triumph it would be for American music!

Let the composers take a leaf out of the note-book of the painters!

CENSORING SCORES

The war appears to have dashed America's hopes of hearing Richard Strauss's new Alpine Symphony at an early date. According to press reports, four sets of orchestral parts have been mailed to the New York Philharmonic Society, but none has arrived.

The embargo is attributed to the British censorship. This would not be the first time that important musical documents have been held up for war reasons. It may well be supposed that a cryptic mass of notes on paper, cryptic not alone to the censor, but perhaps even to the musician and critic as well, might suggest itself as an admirable means of conveying cypher messages.

Rubinstein once had some of his compositions confiscated at the Russian frontier for this reason. Tourists leaving Europe for America of late have suffered the loss of treasured musical manuscripts.

There are those who would have preferred to have the censor hold up Schönberg's "Pelléas and Mélisande" than the Alpine Symphony; but such are the chances of war.

The hills are classically reputed to be eternal. A symphony depicting them should therefore have the same quality. We can, therefore, presumably safely wait, and, meanwhile, the symphony will keep, unless the war authorities attempt the extermination, as well as the censorship, of musical scores.

FIVE HUNDRED DOLLARS REWARD

Several persons are operating in various parts of the country, collecting money for subscriptions to MUSICAL AMERICA, by means of all kinds of extravagant offers and without any authority from us.

They have been particularly active in some of the cities visited by our editor.

Among the letters we have recently received are a number showing that one of these men by the name of P. W. McClain has been operating at Albert Lea, Minn. He offered, for two dollars, fourteen months' subscription to MUSICAL AMERICA, and six months' subscription to "The Musician," "The Etude," or "The Musical Leader."

Letters recently received from Mason City, Iowa, show that this same McClain has been working the game in that territory. He also operated in Mankato, in Northfield, and in Duluth, Minn.

He presented credentials which were never given him by the Musical America Company.

It should be self-evident to any intelligent person that a paper like MUSICAL AMERICA does not need to make such ridiculous offers to secure subscriptions.

Not one cent of money collected in this way ever reaches our office.

However, in order, if possible, to protect the public in this matter, we hereby offer a reward of Five Hundred Dollars to anyone who, having been swindled by one of these unauthorized agents, will cause his arrest on a charge of fraud.

We earnestly request our friends all over the country to make these facts known in their various cities and communities.

THE MUSICAL AMERICA COMPANY.

PERSONALITIES



Chicago Soprano in Winter Setting

Mme. Grace Brunne-Marcusson, Chicago soprano, recently began a Southern concert tour, which will include appearances in Oklahoma, Arkansas, Tennessee, Georgia and Florida. Among her concerts of especial interest will be the recitals to be given at Atlanta, Ga., and Jacksonville and Port Pierce, Fla. The tour is a continuation of one begun earlier in the season.

Pavlowa—"When I appear in New York again at the head of my own company I hope it will be in a theater devoted exclusively to the pantomime and ballet dancing arts," said Anna Pavlowa last week before departing on her western tour with the Boston Opera Company. "I am not at liberty to divulge my plans, but I may say that they embrace one of the greatest artistic projects ever undertaken in America."

Friml—Rudolph Friml, whose "Katinka" is one of the best new light operas of the year, believes that grand opera and light opera are growing closer together. "It is easier for me to compose a grand opera than a musical comedy," he declares in an interview in the New York Review. "It is necessary for a composer to have real inspiration to compose new melodies. There is no grand opera inspiration in our life in America to-day—it is better expressed in musical comedy."

Riegelman—Mabel Riegelman, soprano, while filling her concert engagements in Texas, enjoyed the pleasures and novelties of the Southland. On her visit to Sherman Miss Riegelman viewed with wonder her first glimpse of a field of cotton, and, besides having herself photographed among the pickers, secured several stalks loaded with bolls to send to friends in California. The State Press, in commenting on her experience, said: "We will ask her to add 'Cotton-Eyed Joe' to her program on her next visit."

Pilzer—At the Strauss concert of the New York Philharmonic on last Thursday evening there were few in the audience who knew from whom came the wreath which was handed to Maximilian Pilzer, concertmaster of the orchestra, at the close of "Ein Heldenleben," in which he had played the big solo violin part finely. It was sent by Richard Arnold, for over thirty years concertmaster of New York's oldest orchestra, and bore the inscription, "From the old concertmaster to the new."

Shakespeare—"On each return to America I find more and better music," writes William Shakespeare, dean of English singing teachers, who is now in Los Angeles, in the Music Student. "The quantity of music of the best grade that is found at the San Francisco Exposition is simply marvelous. No one can say now that the Americans are an unmusical people. You are finding yourselves both in performance and in composition. On each succeeding journey I find more and more good voices, and the quality of the singing, especially among the women, is distinctly improving."

Sousa—One of the things that most impressed Tamaki Miura, the Japanese prima donna, during her visits to New York was Sousa's Band. She shared a program or two with the band at the Hippodrome. "I think it is wonderful to sing after Mr. Sousa has played," she declares, "and I asked our director to let me sing again, for I feel inspired every time I hear Mr. Sousa and his band. I heard that Mme. Destinn kissed him. I wanted to do the same, but I know not if he likes Japanese lady kiss him, and then I am so small that I couldn't throw my arms around him unless there was a ladder."

Gabrilowitsch—An interviewer of Mme. Clara Clemens Gabrilowitsch, having in mind that she is the daughter of Mark Twain, asked her why she didn't include humorous songs on her programs. "Once I tried it," she answered. "I was singing German songs to an American audience. Both Beethoven and Brahms have tried their hands at humor, you know. After the group of funny songs almost every face in the audience was serious and I entirely missed the laugh. They hadn't understood the words. So the only thing left for me to do was to go back in the dressing room, where I enjoyed the joke all by myself. Since I don't know any really good American songs that are funny and at the same time musical, I've decided to stick to the serious things for the present."



—Photograph © Mishkin Studios

GIULIO GATTI-CASAZZA
GENERAL MANAGER, THE METROPOLITAN OPERA CO

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POINT and COUNTERPOINT

DR. HORATIO W. PARKER, the distinguished composer and conductor of the New Haven Symphony Orchestra, is quoted as saying to the members of the orchestra at a recent rehearsal that music as a means of gaining a livelihood was not worth while.

"But how about winning two \$10,000 prizes?" comments the New Haven reader who reported to us Dr. Parker's remark.

Two quips from the "Fine Point of Wit" column of W. S. Adkins in the Pittsburgh Post:

"Waldo, I wish you would put that fifth nocturne on the pianola."

"Eight in the morning is a trifle early for music, my dear."

"I know. But the length of time it takes to play is just right for boiling an egg."

"Heard some intoxicating music today, my dear."

"Um. But you didn't acquire that breath in a music store."

There is a story told by the *Console* of a London vicar who liked to have a hymn sung at family prayers. In order to interest his servants he allowed them to choose the hymns. One day his wife complimented the cook on her selection. "What a nice hymn you chose." "Yes, num," she replied, "it's the number of my perliceman."

In an address at a concert for wounded soldiers the chief speaker of the evening said: "I am indeed glad to see so many of you present this evening."—"Edinburgh Evening News."

A youngster's reflections on a symphony concert as transcribed by Lilian Moffet Gilfillan in the *Musical Monitor*:

My Ma took me to the orchestra
An' we sat 'way up on the shelf;
An' she said, "Now, Willie, don't wriggle that way,
An' try an' behave yourself."

An' they had about three dozen fiddles er so
With the big ones up at the back;
An' drums an' a harp an' horns you blow,
An' in front was a jumpin' Jack.

They called it "music" the orchestray plays
An' it sounds like a great big noise,
An' it's "very improvin'," my Ma she says,
But it ain't much fun for boys.

'Cause there ain't no 'freshments nor acting a bit,
An' it costs a dollar to go.
Well! grown folks may care to listen to it,
But I like a picture show.

"Are the Americans a musical nation?"

"I should say so. There never yet was a political campaign in which the brass bands didn't make more noise than the speakers."

Arthur Scott Brook, editor of the *Console*, relates that the worst printer's error ever inflicted upon him was in announcing "An Evening of Sacred Music," which the printer twisted into "An Eve-

ning of Scared Music." But Alexander S. Gibson of South Norwalk, Conn., counters with the instance of the solemn announcement, "O for a closet talk with God," intended for "closer walk."

"Quick, Watson, the needle," chuckled Sherlock Holmes, and he slowly wound up the victrola again.—Dartmouth "Jack o' Lantern."



Governess' admirer—Play the Radetsky March, Max.

Governess (quietly)—No, no, not that. He knows the Radetsky March by heart and he'd turn his head around every other minute.—"Meggendorfer Blätter" (Munich).

Grand opera from the point of view of the sporting writer is seen in one of Ring W. Lardner's inimitable effusions, noted in the *New York Evening Sun*, in which he describes his visit to a performance of "Ada" in Chicago:

There was a few mistakes made like when the soups brought in the victorious soldier on a kind of a sort of a chair they carried on their shoulders and they were supposed to drop him in the middle of the stage but instead of that they let him down easy and they was some lady minstrels in the show and whoever was supposed to furnish the burnet cork didn't get near enough and the effect looked like leopards with black union suits and in the 1st. part of the last act where everything was supposed to be going against the princess and the entire Co. making things missable for her some horn players often the stage lost there heads and got on the key once out of 6 times insted of making it unanimous.

And here he pays his respects to the U-boats:

The paper advertised where Ancona was going to appear and I didnt expect him because I thought he had been sank by the Ostrich but he come on in the 2d. act and was still a float last I seen of him.

Italian (at the opera in Florence): "Why did you applaud so vigorously

when that baritone made his speech before the curtain?"

American (confidentially): "So folks would think I understood. What did he say?"

Italian: "He said the remainder of his rôle must be sung by an understudy, as he felt very ill."

PITTSBURGH, PA., Jan. 15.—Music at meals for some 750 convicts of the Western Penitentiary here has been decided upon. The music will be furnished by the prison orchestra one day and by the prison band the next. It was also announced that prisoners will be permitted to read in their cells from 5 to 9 p. m. or to play musical instruments, if they prefer.

How humane! The poor convicts are to have all the comforts of home and the discomforts of a cabaret.

A little study in the musical appreciation of the social climber: Alicia reports to us that at a recent Bagby musicale, at which Caruso and Elman were the artists, a fat dowager took one look at the program and then exclaimed:

"What! Only those two men!"

Mary—"Mrs. Delaney says her little girl has learned to play the piano in no time."

Alice—"Yes, I heard her playing just that way the other day."—Life.

Reinald Werrenrath sends us this bit from a Dallas paper:

Miss Farrar will be assisted by Richard Eppstein, pianist; Mme. Sembrich, soprano; Ada Sassoli, harpist, and Reinald Werrenrath, baritone.

Mr. Werrenrath adds: "Caruso, Schumann-Heink and Sousa's Band are with us, too; why did they leave them out?"

A "chewing gum virtuoso" is the latest in orchestral performers. The Young Men's Symphony introduced the novelty last week in the person of its tympani player, who nearly dislocated his jaw while chewing in time to the "roll" on the tympani in a prestissimo climax.

Signor Marconi, the inventor of the wireless, was mistaken not long ago by an Englishwoman for his equally famous compatriot, Mascagni.

"Oh," she said, gushingly, "I'd love to hear you play your beautiful 'Intermezzo'."

"Madam," replied Marconi, gravely, "I'll do it with pleasure if you've got a wireless piano."

"She has a box at the opera, but never goes."

"Well, as long as you have a box, it isn't necessary to go."—"Puck."

SEAGLE'S MEMORY TESTED

Baritone and Accompanist Sing without Notes After Wreck

Oscar Seagle does not sing in Chicago as frequently as he should, so thinks Edward C. Moore, the *Chicago Journal's* authority on music. Mr. Seagle recently inaugurated the series of Sunday afternoon recitals being given at the Fine Arts Theater, Chicago. Mr. Seagle, with his accompanist, Frank Bibb, is at present on a Western tour, which has had its interesting moments in more ways than one. Shortly after they left New York, which was Dec. 26, the Pullman in which they were comfortably sleeping broke down at some unearthly hour. In the wild scramble for cover—and another sleeping car—the music-case was lost. The first three concerts were given entirely without a note on a printed page. Fortunately, the notes were all deeply engraved on the memories of both the baritone and his accompanist, and the three audiences were none the wiser. Every number scheduled was given.

The Seagle itinerary for this present trip includes, besides Chicago, Washington, Cleveland, Dayton, Minneapolis and other prominent cities of the Middle West, and will conclude with a tour through Texas. Towns of lesser magnitude are visited as well as the larger centers, and naturally the "Seagle-Bibb" concerts are notable events in the lives of many.

Improves with Age

To the Editor of MUSICAL AMERICA:

I have taken your paper from the first publication—until it belongs to the family. Like wine, it improves with age.

Wish your Mr. Freund could live fifty years longer and see even greater results of his efforts.

Cordially,
(Mrs.) CARRIE T. DOAN.
Cleveland, Ohio, Jan. 11, 1916.

FIRST MUSICAL OF NEW ABORN SCHOOL

Notable Results of Operatic Training Displayed in Program of Scenes from The Operas

For the first time since he opened his operatic school at 240 West Seventy-second Street, New York, Milton Aborn, former manager of the Century Opera Company, on Friday night of last week gave the public an opportunity to judge the work accomplished there.

The purpose of this school is apparently not to turn out singers—a work to which thousands of others are devoting themselves assiduously—but to enable trained singers to become acquainted with the routine of the operatic stage. Ordinarily the singer, graduating from a vocal studio, must look to a chance engagement with some opera company in order to obtain the experience and technical knowledge necessary to develop him or her into an operatic personage, capable of performing rôles in the standard operas.

The success of the program presented by Mr. Aborn's students last week made it clear that he is working along the right route. He brought to public attention at least a half-dozen singers who gave evidence of sufficient training and natural aptitude to entitle them to a hearing in professional opera.

The last scene of Verdi's "Il Trovatore," given by Grace Wagner, as *Leonora*; Enid Addison, as *Azucena*; Orlando D'Ouvall de Mandarini, as *Manrico*, and Richard Bunn, as *Count di Luna*, was performed with a genuinely professional swing. Miss Wagner deserves especial comment for the manner in which she entered the spirit of her rôle and for her exceptionally fine vocal equipment. Miss Addison has a voice of excellent quality, notable poise and stage presence.

In the quartet from "Rigoletto" Genevieve Zielinski sang *Gilda*, Viola Robertson Staulcup *Maddalena*, Salvatore Giordano the *Duke*, and Gilbert Wilson *Sparafucile*. The ensemble was spirited, and the results were highly gratifying.

A scene from "Cavalleria Rusticana" was done by Miss Wagner as *Santuzza*, Grace Baum as *Lola*, Mathilde Boos as *Mama Lucia*, Mr. Giordano as *Turridu*, and Mr. Bunn as *Alfio*. Mr. Giordano, though suffering with a cold, displayed resourcefulness, and Mr. Bunn carried the rôle of *Alfio* with fine dramatic intensity. Miss Baum has a pleasing personality and an apparent aptitude for operatic singing, while Miss Wagner again showed herself prepared for the most exacting operatic tests.

The quartet from "Martha," sung in English, was given by Marjorie Harris as *Lady Harriet*, Miss Staulcup as *Nancy*, Albert Parr as *Lionel*, and Gilbert Wilson as *Plunkett*. Here the principal honors went to Mr. Wilson.

The most ambitious offering of the evening was the presentation of the Nile scene from "Aida," in which Marie Stapleton Murray, as *Aida*, gave a performance of the highest distinction, both from vocal and histrionic viewpoints. Miss Addison was a most satisfactory *Amneris*, Mr. Bunn an impressive *Amonasro*, Mr. Mandarini excellent as *Rhadames*, and Hugo Lenzer was imposing as *Ramfis*.

Baroness Katherine von Klenner, as the guest of honor, paid a high tribute to Mr. Aborn's work, and told something about the National Opera Club of America, of which she is president. The object of this organization, she declared, was to develop operatic audiences in this country. More than a thousand members have been enrolled already and the founders hope to have branches throughout the country.

Josef Pasternack gave invaluable assistance at the piano, during the various operatic scenes. He is associated with William Axt, Bethune Grigore and Margery Morrison as the conductors and coaches of the school.

Mary Garden Returns in February

Mary Garden is coming to America in February, according to private reports, although she will make neither opera nor concert appearances. After a short visit with relatives, she will return to Paris to continue work with her teacher, the Marquis de Trabadelo. Miss Garden will return to America for the season of 1916-1917, when she will again be under the management of R. E. Johnston.



MAY PETERSON

Prima Donna Soprano
Opera Comique, Paris

3 Important Engagements in New York

January 14—The Tuesday Musicales Concert Series, Rochester.

January 15—Soloist Young People's Concert, N. Y. Philharmonic.

February 24, 25—Soloist, N. Y. Philharmonic Orchestra, Carnegie Hall.

"Miss Peterson disclosed a voice and style of unusual beauty and truly artistic nature. She is young and her voice has youthful freshness and brilliancy."—N. Y. Times.

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"THE PEOPLE OF NEW YORK" FORM A COMMUNITY CHORUS

"Get Together" Spirit to Be Fostered in City's Population by Means of the Joy of Singing Unitedly in Big Civic Choir—Permanent Organization to Be Effected after 1000 Persons Are Enrolled—Body to Be Self-Governing—Next Rehearsal on Afternoon of Jan. 23 at Washington Irving High School

TO NEW YORKERS:

All those interested in forming a Community Chorus in New York are invited to attend the rehearsal at Washington Irving High School, Irving Place and Sixteenth Street, on Sunday, Jan. 23, at 4 p. m.

THIS notice conveys, through MUSICAL AMERICA, an invitation to the people of New York to participate in a musical and civic movement that seems destined to have an important influence upon the community life of the metropolis. The project has been in the process of formation for the last three weeks. As to the identity of its projectors, they

prefer to have the whole campaign carried on in a spirit of anonymity, as is the great "Tree of Light" movement of Christmastide.

The first two meetings leading to the formation of the chorus were held at the Music School Settlement. Those present were told of the ideals of the project and were directed in the singing of various songs by Harry Barnhart, who is the head of Rochester's remarkably successful community music movement. Next a call was sent out for a larger meeting, as follows:

"Realizing that the instinct of the people is for self-expression and that singing is the one great medium through which all people can and do express themselves.

THE PEOPLE OF NEW YORK CITY are meeting in Public School No. 64, Ninth Street, East of Avenue B, on Monday Evening, January 17, at 8 o'clock, to hold the first great community chorus rehearsal. All people

are invited to sing. Those who can sing are invited. Those who desire to sing are invited. Those who enjoy song are invited, regardless of their ability to read music or of any knowledge whatsoever of music. No expense attached to the Monday evening rehearsal. The expression of song should be free to the people. We sing for the joy of singing. The most beautiful musical tone is that of a thousand or more people singing together."

First Big Rehearsal

In response to the invitation a goodly number of persons found their way to this East Side school building on Jan. 17, where the meeting was again in charge of Mr. Barnhart, who had come down from Rochester for the purpose. The persons present were provided with a booklet of "Eighteen Songs for Community Singing, Selected by the National Conference of Music Supervisors," as well as with the "Pilgrims' Chorus" of Wagner. The assemblage was led by Mr. Barnhart in the singing of "Old Kentucky Home," "Annie Laurie," "Drink to Me Only with Thine Eyes," "Love's Old Sweet Song," "Dixie" and the "Pilgrims' Chorus."

After the singing of the first two named above, the singers were divided into soprano, alto, bass and tenor parts, and were initiated into the work of four-part singing. Throughout the evening Mr. Barnhart stopped here and there to polish off a phrase, and it was astonishing to watch the improvement effected in this chorus of persons who had never sung together before. As the leader remarked, it would be impossible to take a similar gathering of amateurs in any other line—say, of violinists—and extract such a fine body of tone in so short a time. Finally the "Pilgrims' Chorus" was attacked, and by the time it had been sung for two or three repetitions, the singers were gaining really praiseworthy results in the big work.

It was inspiring to watch the feeling of fellowship spreading gradually through this heterogeneous mass of persons, most of whom had never seen each other before. The meeting showed that a leader such as Mr. Barnhart is necessary for the realization of the community chorus vision—a leader who not only has the musical ability and magnetism, but who is at heart "of the people."

The music that was made by this crowd was music of democracy, not the exclusive, aristocratic music of the uptown concert halls. Mr. Barnhart developed this spirit of brotherhood by the naturalness with which he made himself one of the crowd, joking with various members or sections of the chorus, patting encouragement upon the head of a little girl chorister, or helping along an old lady who hesitated whether to ally herself with the sopranos or altos.

Purpose of Movement

After the hour and a half of singing, Mr. Barnhart spoke briefly about the purpose of the community chorus, and told his hearers: "If you enter wholeheartedly into the work, you'll find that your voices will expand, your thoughts will expand and your lives will expand." At that moment the trumpeter of the Boy Scouts sounded his call in another part of the building, and Mr. Barnhart commented: "One thing that makes people 'get together' is the military call, but in these days as we look at Europe we must wonder if it is worth while. The only other force that I know of which brings people together is a love of singing. If we want our nation to be great all the people must 'get together' and we can help this with the community chorus movement."

The speaker then asked those present to signify as to whether they wanted a community chorus and would join the movement. The answer was unanimously "Yes," with a rising vote. It was deeply moving to see the sense of personal participation and partial ownership in the enterprise which was evidenced fervently in the discussion which followed. It was announced that the Board of Education had given the use of the Washington Irving High School for the next rehearsal, which was set for Sunday, Jan. 23, at 4 p. m., as recorded above. It was decided not to effect a form of organization until after the first rehearsal which has 1000 in attendance; and it was determined that the chorus should be self-governing. Those present pledged themselves to bring the attendance at the Jan. 23 rehearsal up to 1000 persons.

K. S. C.

ERNEST R. KROEGER

The eminent composer and teacher gives his opinion of the

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E. R. KROEGER, Director

Saint Louis, November 29, 1915.

Art Publication Society,
Saint Louis, Mo.

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With best wishes, I am,

Yours very truly,

ERNEST R. KROEGER,

Director.

ERK-K

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ELMAN IN WATERBURY

Violinist in Artist-Recital Series Arranged by Paul Prentzel

WATERBURY, CONN., Jan. 7.—Mischa Elman, the Russian violinist, presented a program that tended to demonstrate his virtuosity to the fullest extent in Buckingham Hall last evening. He enthralled his listeners, and was compelled to add the usual number of extras.

Mr. Elman's performance of the "Symphony Espagnole," by Lalo was perhaps the most artistically satisfying of his numbers, though the tremendously difficult "I Palpiti," by Paganini, was superbly rendered. His other numbers, equally well played, were by Wieniawski, Weber, Schubert and Sarasate. The concert was the third of a series presented under the local management of Paul Prentzel, himself a young and talented musician, who is offering artists of the very first rank. The artists so far who have appeared in Waterbury this season under the Prentzel management have been Pasquale Amato, Olive Kline, Josef Hofmann and Mr. Elman. The success of his concerts this season has vouched for the interest and patronage Mr. Prentzel has received from the Waterbury public.

A recent concert of interest was that given at Taft School in Watertown. It was of the many informal concerts being given at the school this season by Harley Roberts, instructor of Latin and an ardent enthusiast of music. At this concert Leo Troostwyk, instructor of cello at the Yale Music School, was the assisting artist. Mr. Troostwyk's numbers comprised a group of salon pieces, all rendered in an artistic manner. A string quartet also participated, playing a portion of a Schumann quartet.

A. T.

Dobson Heard in Home City

PORTLAND, ORE., Jan. 11.—To say that the recital given at the Heilig Theater last night by Tom Dobson was a brilliant success would convey very little idea of the reception accorded this young tenor on this, his first appearance in his home town as composer, singer and accompanist. The theater was filled and, as Mr. Dobson stepped to the stage, he was greeted with a storm of applause which lasted several minutes. His program

consisted of twenty-six songs, to which were added six encores, while several repetitions were demanded. More than a dozen recalls were given.

Mr. Dobson, however, will not be remembered only for his serious songs, which opened the program. In the children's songs were shown his great cleverness and predilection for work of this sort. The transition from the serious to the fanciful was exceedingly felicitous. Mr. Dobson's accompaniments were something of a revelation. When to this is added the gift of composition, small wonder that all music-loving Portland is proud of Tom Dobson. On the following afternoon Mr. Dobson gave another of his delightful programs for the MacDowell Club. There was a large attendance, as it was guest day. Mr. Dobson's original compositions created profound impression and several were given in addition to the printed program. "When I Was One and Twenty" and "At the Edge of the Sea" were particularly enjoyed.

A. B.

Franz Wilczek's Death

Franz Wilczek, the Austrian violinist, author of "Why Should I Study in Europe," died in Chicago on Jan. 15. A review of his life will be published in MUSICAL AMERICA next week.

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RECITALS

ANICA FABRY'S DEBUT

Soprano Makes Excellent Impression in Program of Slavonic Songs

Anica Fabry, a young soprano, made her first New York appearance at the Princess Theater last Sunday afternoon under very favorable circumstances. A large audience, most of which appeared to be familiar with the singer's art and the Slavonic languages in which she sang, applauded generously, and many floral tributes rewarded her efforts. She opened her program with the "Gioconda" aria, in which she disclosed a powerful, rich dramatic soprano quality, especially in the upper register. A group of unfamiliar Slovak songs of M. Schneider-Trnavsky followed, the translated titles being, "Dominican Vespers," "When the Little Songs," "Through That Little Window of Ours," "I Dream the Sweetest Dreams," and "Cradle Song." The third group contained "Du wunderschönes Kind" of Kirchner; Dvorak's "Songs My Mother Taught Me," the "Snow Ball" of Komorowski in Polish, the Serbian "Longing" of Horejssek, and the Russian Moussorgsky's "Hopak."

Miss Fabry seemed perfectly at home in the Slavonic songs, especially in the Moussorgsky number, which is very similar to the "Walküre" cry. The present writer is not acquainted with Miss Fabry's nationality, but some light is thrown on the subject in view of the fact that she chose to make up the greater part of her program of songs of Slavonic character.

By way of demonstrating her versatility, Miss Fabry added Massenet's "Pleurez mes yeux," which she sang with deep feeling, and a number of English songs, including "When Love Is Gone," G. Waring-Stebbins; Frank LaForge's "Expectancy," Sidney Homer's "Dearest" and "Springtide of Love," by Fay Foster. Her English diction was not without traces of foreign influence, but she tided over many a difficulty with her clear, ringing top notes and an occasional excellent *pianissimo* effect. Miss Fabry proved herself an interesting young artist. The accompaniments of Emil J. Polak were adequate.

H. B.

TO STANDARDIZE
OHIO MUSIC SCHOOLS

Meeting at Tiffin Results in Tentative Program for Organization

TIFFIN, OHIO, Jan. 17.—Heads of the music schools of Ohio met at the Heidelberg University Conservatory of Music in this city on Dec. 30 to consider means for establishing a permanent association of music schools of the State. Those attending included President F. W. Gillis of Heidelberg, H. K. Eschman of Denison, Bradford Mills and Otto Strumer of the Toledo Conservatory and A. E. Heacock of the Oberlin Conservatory.

A tentative constitution was outlined and will be recommended to the State Music Teachers' Association at its next meeting, or at a special meeting during the spring vacation. It includes in its recommendations a uniform standard of curriculum, advises that schools eligible for membership must have been in existence five years, and outlines the necessary requirements in general education, theoretical studies, piano, voice, etc.

President Gillis has been asked to name committees on piano, voice and violin that will report requirements at the next meeting of the Ohio State Music Teachers' Association.

Harvard Musical Association Hears Cecil Burleigh's Compositions

Cecil Burleigh, the composer and violinist, accompanied by Clarence Mayer, pianist, gave a recital of his compositions for the Harvard Musical Association at its club rooms in Boston on Jan. 14. The sensitive and poetic work of Mr. Burleigh made a great impression on his listeners. His "Ascension" Sonata and groups of his shorter works for violin and piano were played admirably. Mr. Mayer showed his command of the piano not only in his sympathetic accompaniments, but in a striking group of piano solos from Mr. Burleigh's "Sonnets of Autumn."

KREISLER AT BUFFALO

Famous Violinist Gives Many of His Own Compositions

BUFFALO, N. Y., Jan. 7.—Fritz Kreisler was the artist presented by Mrs. Mai Davis Smith at the third of her subscription series, given in Elmwood Music Hall, Jan. 4. Mr. Kreisler drew largely on the classics for his program numbers and he played with that sincerity and artistic refinement that are a part of him. He was in much better physical form than when he played here last season and the brilliance and warmth of his tone seemed more beautiful than ever.

Among the shorter numbers on his program were several of his own compositions, also his arrangements of compositions of Godowsky, Dvorak and Schumann. Carl Lamson played very beautiful accompaniments, in fact, the sympathy between the two players was perfect.

Rarely has an audience of such dimensions been gathered in Elmwood Music Hall, standing room was at a premium and seats had to be placed on the stage to accommodate the people who would not be refused. Recalls and encores were numerous. Many of Mr. Kreisler's autographed photographs were sold for the fund he is collecting for the destitute musicians in Europe.

F. H. H.

TALKS ON AMERICAN MUSIC

Carl Whitmer Lecture-Recital Before Club at Clarksburg, W. Va.

CLARKSBURG, W. VA., Jan. 17.—An unusual feature of the winter's musical activities was the lecture-recital given by T. Carl Whitmer, composer-pianist of Pittsburgh, assisted by Charles Edward Mayhew, baritone, before the Marcato Music Club on Saturday afternoon, Jan. 8.

"The Spirit and Status of American Music" was discussed by Mr. Whitmer, who gave a brief survey of early American music, together with an analysis of present-day music and musical conditions. The program given was:

From an Indian Lodge, A. D. 1620, Eroica Sonata III and IV, MacDowell, Mr. Whitmer, "My World," Huss, "A Fool's Soliloquy," Campbell-Tipton, "The Green River," Carpenter, "Come Fill the Cup" (Rubaiyat), Whitmer, Mr. Mayhew. Children's Suite: "Sleepy Song," "Children's Dancing," "The Clown," Mildred Weston, Mr. Whitmer, "Spe modo vivitur" (Hora Novissima), Parker, "A Ballad of Trees and the Master," Chadwick, "Peace," Norris, "Adoration," Schindler, "Hymn of Pan," Bullard, Mr. Mayhew. Aesthetic Dances, Humoreske, "The End of the Day," "The Jolly Friar," "The Romance of a Hero," Whitmer, Mr. Whitmer, "I Know a Hill," Whelpley, "An Even Psalm," Lang, "A Road Song," Whitmer, Mr. Mayhew.

BOSTON CLUB'S CONCERT

Grace Bonner Williams and Tallarico in Chromatic's Program

BOSTON, Jan. 12.—The season's third concert of the Chromatic Club was held in the Hotel Tuileries, this city, yesterday morning at eleven o'clock. The program, in charge of Mrs. Jean Tritch Forbes, was presented by Grace Bonner Williams, soprano; Pasquale Tallarico, pianist, and Carmellia Ippolito, violinist, a talented young girl of twelve years.

Mrs. Williams sang these songs: "Wiegand," Strauss; "Vogel im Nest," so Schnell, Lassen; "Red, Red Rose," Cottenet, and "The Bird of the Wilderness," Horsman. Her singing was decidedly the feature of the program. Her clear soprano voice handled with the skill of the mature artist, and in interpretations that were compelling in effect, she aroused unusual applause from the large and appreciative audience.

Mr. Tallarico played the Sonata "Tragica" of MacDowell, and numbers by Chopin and Liszt. He is a spirited pianist of sincere and serious purpose, and played convincingly the music of these masters. He also played one of his own compositions. Little Miss Ippolito played violin numbers by Kreisler.

W. H. L.

PROVES GUITAR FINE
SOLO INSTRUMENT

Miguel Llobet Turns Skeptical Hearers into Admirers—Mr. Martino Praised

At the Princess Theater, New York, last Monday afternoon, a novel form of musical entertainment, described as Mme. Nina Varesa's "Une Heure de Musique" was given. The concert was intended to feature Miguel Llobet, the Spanish guitarist, reports of whose European and South American triumphs have preceded him. After M. Llobet had played F. Sor's "Menuet" and the "Caprice Arabe" of Tarrega, the great Spanish guitarist who was M. Llobet's instructor, there was no one in the audience who did not feel that the guitar was transformed into an instrument of unlimited possibilities under his nimble fingers.

Although Bach's "Bourrée" had a strange, unfamiliar tinkle, it was played artistically, but it was not until the Granados "Dance Espagnole" and the "Fantaisie Espagnole" of Arcas that M. Llobet revealed his equipment as a virtuoso on his own instrument. The striking effects, peculiar to the guitar, were in keeping with the Spanish rhythms and the performer was accorded an ovation by an audience that began by questioning and ended by paying homage to an artist. Llobet responded with a Chopin Nocturne which he played with feeling and a singing tone, if one may describe guitar playing in these terms.

As the present writer said in these columns last week, M. Llobet is worthy of the consideration that is given to artists on the "recognized" instruments. To preserve harmony, the two assisting artists, Giovanni Martino, the basso, and Paquita Madriguera, the young pianist, were Spanish and favored Spanish compositions in their performance. M. Martino sang "Simon Boccanegra" of Verdi, Sibella's "O Bocca Dolorosa" and "La Partida" of Alvarez. A richer, more sympathetic basso voice than M. Martino's has not been heard in New York in many a season. He possesses a liquid quality of tone combined with resonance and volume, as well as fine dramatic instinct. His spirited singing of "La Partida," a song replete with coloratura passages, won him much well-deserved applause.

Miss Madriguera, a young pianist less than sixteen, played brilliantly with perfect ease and poise "Allegro de Concert" of Granados, Rachmaninoff's "Prelude," the "Aragon" of Albeniz and Liszt's "La Campanella." "Une Heure de Musique" was slightly longer, but no one present expressed any regrets.

H. B.

LAURA COMBS TOURS SOUTH

Concerts Include One at Governor's Mansion in Jackson

Laura Combs, soprano, has just returned from a ten-days' tour of the South with Angelo Cortese, harpist. While on this tour they appeared at the Governor's mansion at Jackson, Miss.; at Lauder College, Greenwood, S. C., and at Converse College, Spartanburg, S. C. On each occasion they were heartily applauded for their musicianly performances.

The New York Artists' Company, of which Miss Combs is the soprano; Flora Hardie, contralto; Frank Omsby, tenor, and Frederic Martin, bass, has had an unusually successful season. Among its recent appearances have been concerts at Newark, N. J.; Norwalk, Conn.; Philadelphia, Columbia University, New York; Parkersburg, W. Va., and a performance at Washington and Lee University, Va.

MURATORE

ADDS TO HIS LAURELS AS "FAUST"

"His Voice is Pure Gold"

Edward C. Moore in Chicago Daily Journal, Jan. 3, 1916

HERMAN DEVRIES in Chicago Evening American, Jan. 3, 1916:

Muratore is Masterful in Presentation of "Faust" at the Auditorium.

This thrice-blessed tenor poured the new wine of his warm, beautiful voice into the old flasks of Gounod's music, and it was better than the master had ever dreamed, no doubt.

Satan's power produced a handsome, manly, stalwart, irresistible Faust from the chrysalis of the old doctor, and Muratore acted him with an abandon that carried the whole performance along in the wave of his temperamental "elan."

Muratore was forced to repeat his "Salut demeure chaste et pure" and sang it even better the second time.

KARLETON HACKETT in Chicago Evening Post, Jan. 3, 1916:

In "Faust" you hear Muratore at his best, which means that at this day in a romantic part his best is the best that exists.

JAMES WHITTAKER in Chicago Examiner, Jan. 3, 1916:

The opera "Faust" was performed for the first time this year yesterday afternoon in the Auditorium. It was the occasion of one of Farrar's best efforts and one of Muratore's oft repeated triumphs.

Muratore is not only the great, but, what is not always corollary, he is becoming the most popular member of the company. His success in the second act and the encore of his aria were the features of the performance.

EDWARD C. MOORE in Chicago Daily Journal, Jan. 3, 1916:

Small wonder, for Muratore's Faust is the superlative of everything that is fine in operatic singing. He is like the true love of Shakespeare's "O Mistress Mine," that can sing both high and low. His voice is pure gold. For delicacy, for purity, for poetry of vocal tone, there is none to approach him. It would be enough merely to listen to his singing, but in addition he is a perfect pictorial realization of the character, and he knows how to act. With complete economy of effort, with complete certainty and complete grace, the movements that he makes on the stage are made as an actor would do them, and not as an operatic singer.

STANLEY K. FAYE in The Daily News, Jan. 3, 1916:

Mr. Muratore took his first scene splendidly, singing it, of course, as impressively as it can be sung and acting it better than one can recall having seen it acted in a fairly long experience of Auditorium productions. The great moments in the latter acts, as in the "Salut, demeure," and the evening duet, "Laissez-Moi Contempler," also went wonderfully well.

FELIX BOROWSKI in Chicago Herald, Jan. 3, 1916:

His vocalism may have been less famous than that of the eminent Mr. Caruso, but the enjoyment to be derived from it was not less great, and it is not impossible that many who listened to it in the spirit of comparative criticism found it to be even greater.

ERIC DE LAMARTER in Chicago Daily Tribune, Jan. 3, 1916:

Lucien Muratore, denied the opportunity to "star" as he deserved by the exigencies of repertoire so far this season, took the "Faust" function to himself yesterday afternoon and gave an interpretation of the title rôle which will be remembered with Jean de Reszke's version of some dozen-odd years ago. In its purely vocal effects his Faust of the first act surpassed that standard of comparison. Supplementary report tells of his continued triumph throughout the performance—of the repetition of the "Salut, demeure chaste et pure" aria, of the exquisite high tones, of the superb artistry of phrasing, enunciation and shading of timbres.



Bechtel Alcock

TENOR

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HERTZ INTRODUCES NEW DUKAS WORK

Grainger Pieces Given Première in San Francisco—Opera Troupe for Hawaii

Bureau of Musical America,
1101 Pine Street,
San Francisco, January 10, 1916.

ALFRED HERTZ entrenched himself still more securely in local favor at the second of his symphony concerts, which was given in the Cort Theater last Friday afternoon. He seems to have captured most of his enemies along with the general public, the opposition forces making only a feeble show of their existence. Friday's notable advance was made with the following program:

"The Peri" (Dance Poem) (first time in America), Paul Dukas; British Folk-Music Settings, "My Robin Is to the Green Wood Gone," "Molly on the Shore," "Irish Tune from County Derry," "Shepherd's Hey," (first time in San Francisco), Percy Grainger; "Scheherazade," Symphonic Suite, Op. 35, Rimsky-Korsakoff.

There was not a vacant seat in the theater, and when the concert was repeated at popular prices on Sunday afternoon all the available standing room was occupied. On account of the greatly increased show of interest, the municipal auditorium will probably be used for the Sunday concerts.

Grainger's settings of the folk-songs aroused enthusiasm such as I had never before observed at a local symphony concert. The keenness of interest could be

sensed in the audience. This was the interest of music-loving people in music they could fully comprehend; music that contained the familiarity of the old songs and was yet symphonically interesting. Mr. Hertz gave masterly readings of the Grainger pieces.

Technically Difficult

The Dukas poem was exquisitely played. It is full of honeyed rapture, and with plenty of technical difficulty for the players. The work could be readily recognized as belonging to the composer of "L'apprenti sorcier." "The Peri" was first produced in Paris early in 1912, with the Peri dance part performed by the Russian dancer, Trouhanowa, for whom the work was written.

Conductor Hertz interpreted the "Scheherazade" suite in conventional manner. Louis Persinger's violin playing was a delight in the solo. The orchestra, in this as in the other numbers, gave evidence of thorough rehearsal. With ample preparation for the concerts, and with more than eighty-five musicians in the organization that formerly contained only sixty, this season's results are highly gratifying. Most of the men, it should also be noted, have had the important advantage of about ten months of daily work in the Exposition orchestra. The string sections, with Louis Persinger as concertmaster, assisted by Herman Martonne, and with Adolph Rosenbecker principal of the second violins, are especially satisfactory. Horace Britt's able leadership seems to inspire the cellists newly. The tone-producing capacity of the certain sections of the band is sometimes brought out in unnecessary degree, for the Cort Theater is not a large building. As it stands to-day, the San Francisco Orchestra is surpassed by few symphony organizations in the United States.

Tenor as Impresario

An operatic company that is to begin its career in Honolulu has been organized here by Eugenio De Folco, tenor of the recent Lombardi organization. Mr. De Folco announces that he has engaged Mme. Bernice de Pasquali, Johanna Kristoffy and Emilie Vergeri, sopranos; Bernice Holmes, mezzo soprano; Matilde Renis, contralto; Luigi Poggi and William Giuliani, tenors; Paoli Galazzi, Michele Giovacchini and Umberto Rovere, baritones, and Joachim Wanrell and Tima Rioma, basses, with Luigi di Roscia and Louis Belli as directors. The Honolulu people have raised a subscription fund to guarantee the season.

Rosina Zotti, the Italian soprano who first sang the leading rôle in Leoncavallo's "Zingari," is to appear as *Madama Butterfly* at the opening night of the Behmer-Berry opera season in the Cort Theater, Jan. 30. During the first week Alice Nielsen in "La Bohème" and "Rigoletto" and Alice Gentle in "Carmen" and "Il Trovatore" will be leading attractions. On the list of operas for the second week are "Lucia di Lammermoor," "The Tales of Hoffmann," "Cavalleria Rusticana" and "The Secret of Suzanne."

Series of Society Concerts

A series of society concerts at the Hotel St. Francis was inaugurated this morning by Ralph McFayden, with a program by Mme. Betty Diews, soprano, and May Mukle, cellist. The concerts to be given twice a month, on Mondays, will be repeated in Oakland on Tuesdays.

Paul Steindorff, with his orchestra of fifty, has begun a series of Sunday afternoon concerts in the municipal auditorium at Oakland. The programs are to be made up of symphonic works and operatic selections. THOMAS NUNAN.

New Year Plans of the Louisville Conservatory

LOUISVILLE, KY., Jan. 6.—Plans for the coming year were made public at the reception and musicale given at the Louisville Conservatory of Music on Jan. 1. A series of lecture-recitals by

local and visiting musicians, on various phases of musical art, and several faculty concerts and students' recitals will be given. Among the lectures and recitals will be the following:

Mr. and Mrs. Harry Gideon, in a lecture-recital called "A program of contrast"; the Right Reverend Charles E. Woodcock, Bishop of Kentucky; Patrick O'Sullivan, on "The Sonata Form"; Mrs. Emily Davidson on "Ideas on Interpretation"; Caroline Barbour on "Homes and Haunts of Musicians"; Richard Knott on "The Composers of the Romantic School"; a concert by the Louisville Quintet Club; a recital of French Songs by Mrs. Martha Minor Richards; a concert of American songs by James Wesley McClain; organ recital by Frederick A. Cowles; piano recital by Miss Allen and Mr. Cowles; and a recital for piano and violin by Patrick O'Sullivan and Charles Letzler.

H. P.

New Orleans Pianist Appears at Newcomb School

NEW ORLEANS, Jan. 10.—Mary Hyams, pianist, appeared at the School of Music, Sophie Newcomb Memorial College, in the eighth recital given at the college this season, on Wednesday afternoon, Jan. 5. Miss Hyams' musicianly under-

standing was evidenced in the brilliant program given, which included a group of Chopin pieces, the Schumann Sonata in G Minor and the Moszkowski Melodia Appassionata, Op. 81.

Pilzer Will Play Own Composition in New York Recital

The forthcoming recital of Maximilian Pilzer, concertmaster of the New York Philharmonic Orchestra, is to take place at Aeolian Hall, New York, on the evening of Jan. 24. Mr. Pilzer's program is an interesting one. It will include the Mozart E Flat Major Concerto, the Paganini "Le Streghe" "Witches' Dance," and compositions of Tartini, Beethoven, Bach, Schumann, Haydn, Burmeister, Sinding, Dvorak, Kriesler, Fritz Stahlberg, Chopin and Mr. Pilzer's own "Novelette." Charles Gilbert Spross will preside at the piano.

Alexander Heinemann, the baritone, depicted "the German ballad in its historical development" at his recent Berlin recital.

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DETROIT ORCHESTRA PLAYS BRILLIANTLY

Katharine Goodson Soloist in
Tschaikowsky Program—Mme.
Guilbert's Recital

DETROIT, Jan. 14.—The fourth concert of its season was given Friday afternoon in the Detroit Opera House by the Detroit Symphony Orchestra, Weston Gales, conductor. The program was entirely of Tschaikowsky's works, the orchestral numbers being the Overture Fantasia, "Romeo and Juliet," the Suite "Casse-Noisette," and the "Overture Solennelle." Mr. Gales obtained better results from his men in this program than he had ever achieved before.

Katharine Goodson, who has been the only soloist other than local artists to appear with the orchestra in two years, played the Concerto in B Flat Minor, Op. 23, with the orchestra. Equally effective in power and delicacy of touch, Miss Goodson made a profound impression, the audience rising at its conclusion to emphasize its approval.

Speaking of the orchestra, Miss Goodson said, "Its growth in this short year is marvelous. Its tone has broadened and become at once more powerful and full of color, its response to Mr. Gales is more ready and its rhythm decidedly more easy and certain. I enjoy playing here."

Yvette Guilbert, assisted by Carlos Salzedo, harpist, and Ward-Stephens at the piano, appeared in the fifth of the Philharmonic course of concerts directed by the Devoe-Detroit management. Remembered as a singer of "naughty little songs," Mme. Guilbert shocked her audience by doing nothing more shocking than smoking a cigarette—and that very gracefully.

Carlos Salzedo, in his three numbers proved one of the most enjoyable artists who have come to Detroit this season. His playing of the harp is flawless. Mr. Ward-Stephens, as accompanist, performed a difficult piece of work with rare skill.

To the Chamber Music Society of De-

troit belongs the honor of inaugurating in the high schools of the city a series of concerts by organizations of such standing as the Flonzaley Quartet. Engaged to appear before the Chamber Music Society on Saturday evening, Jan. 8, the Quartet was brought here the preceding day and gave a concert Friday afternoon open to students of the city

in the Convention Hall of the Ponchar-train.

Mrs. Edward MacDowell was the guest of honor of the Fine Arts Society on Thursday evening. Mrs. MacDowell, who is an honorary member of the Society, came from the East to tell, informally, of the work being done by the MacDowell Peterborough Colony. This



Members of the Flonzaley Quartet Photographed During Their Visit to Detroit.
From Left to Right: Adolf Betti, Alfred Pochon, Ugo Ara and Iwan d'Archembeau

high schools in the auditorium of the Central High School.

This Detroit plan is now being taken up in Chicago, New York and Boston. There were 1500 young people in the audience which heard a most delightful, and (especially with the explanatory remarks of Ugo Ara, the violinist) instructive program. The earnest and intelligent response of these high school students has greatly encouraged the officers of the Chamber Music Society and the concerts which are being given by the best of local talent will in the future be augmented by concerts of all organizations brought here by that society.

On Saturday evening the Flonzaleys played to a most enthusiastic audience

she did in a most charming manner. At the conclusion of her much too brief address, at the invitation of the society she played MacDowell's "In a German Forest," "Brer Rabbit," part of the "Sonata Tragica," and "A Forgotten Fairy Tale."

E. C. B.

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To the Editor of MUSICAL AMERICA:

Am glad to be able to send you a check. I could do without a lot of things, but not without this charming and valuable paper.

Best wishes for a happy and prosperous New Year.

FANNIE L. GILKES.

Jacksonville, Fla., Jan. 3, 1916.

MCCORMACK GIVES NEW AMERICAN SONGS

Huge Audience Enthusiastic Over
Burleigh and Dunn
Pieces

The usual McCormack audience—one that packed Carnegie Hall long before the concert began—heard its favorite tenor in his fifth New York recital on Sunday afternoon, Jan. 16.

Two new American songs, "The Pool of the Third Rosses," by Harry Burleigh, and "The Bitterness of Love," by James P. Dunn, were both sung for the first time yesterday, and are both compositions that merit and will doubtless find their places on many programs before the season ends. The Dunn composition is a striking bit of color work, exquisitely handled and with an especially lovely accompaniment. Mr. McCormack was obliged to repeat it, and the recognition given was amply deserved.

Following his group of Irish folk songs, Mr. McCormack responded to four encores. He graciously remembered the audience, which filled the stage by turning his back on the auditorium for the last encore, and singing "Mother Machree" for the smaller but no less enthusiastic group on the stage.

The program, which showed Mr. McCormack's customary excellent selection, included Purcell's "I Attempt From Love's Sickness to Fly," the Strauss "Devotion," Hugo Wolf's "The Gardener," the Rachmaninoff "When Night Descends in Silence," Tschaikowsky's "In This Hour of the Night" and Edwin Schnieder's "Flower Rain."

Donald McBeath, violinist, gave an effective performance of Couperin-Kreisler's "Aubade Provençal," the Svendsen "Romanza" and Kreisler's "Schon Rosmarin." He was recalled several times, and added two additional offerings. Edwin Schnieder supplied his usual delightful accompaniments.

M. S.

George Meader, the American tenor, is becoming one of the most popular concert singers in Germany.

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"But the greater part of the undoubted triumph which was achieved is due to the con-

ductor, Mr. Ernst Knoch, who more than confirmed the impression already made that he is one of the very great conductors of the world." — "TRISTAN," DAILY MAIL, LIVERPOOL.

"Honors of splendid performances of Wagner's work due to the conductor, Ernst Knoch." — "LOHENGRIN," NEW YORK TIMES.

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NOTABLE FEATURES IN OBERHOFFER CONCERT

Chadwick Hears His Ballade and Graveure Creates Sensation as Soloist

ST. PAUL, MINN., Jan. 13.—Three musical attractions, each of distinct, impelling interest, caused a divergence in the ways of music patrons Thursday night. That the audiences should have been affected thereby on a night when the mercury registered "up to 30 below" is no great surprise. Moreover, there were audiences of good if not extreme proportions to hear the concert by the Minneapolis Symphony Orchestra at the Auditorium; "Rigoletto" as the opening performance of the San Carlo Opera Company at the Metropolitan Opera House, and Gilbert and Sullivan's "Rudigore" under local auspices by local talent.

Three notable figures were present in the flesh to give distinction to the symphony concert—Emil Oberhoffer, George W. Chadwick and Louis Graveure. Mr. Chadwick, self-confessed as "a practical musician," "knowing nothing about the status of American music or whether there is any American music or whether American composers are given proper recognition in their own country," was present as guest conductor. The playing of his Ballade for orchestra, "Tam O'Shanter," furnished the occasion for his appearance. His reception was most cordial and the applause which followed the delivery of the musical narrative bespoke the understanding, grateful attitude of the audience. The work is

scored for full orchestra. Cymbals, tam-tam, xylophone, glockenspiel, wood drum, Chinese drum, sand block, and rattle supplemented the usual strings, wood winds and brasses.

Chausson's Symphony in B Flat Major under Mr. Oberhoffer's baton was given its first St. Paul production. There were choral effects of great beauty from the sonorous brasses; there were long telling lines of exceeding grace and beauty of color; there was atmosphere; there was finish; all of this and more in the delineative, illustrative and withal subjectively expressive music.

Louis Graveure created a sensation. "A distinct Parisian production" was the assurance of those who confidently penetrated the mystery with which the press agent surrounds him. "A great artist" was the universal verdict. Countless times was he recalled after each of his two Arias—"Vision fugitive" from Massenet's "Hérodiade" and the Prologue to Leoncavallo's "I Pagliacci." It looked for a time as though the "no encore" rule, recently adopted, must give way under the pressure of the audience. Discipline prevailed, however, but not until the program had been considerably delayed by the endless recalls.

The remaining orchestral offerings of the program were its opening and closing numbers—Berlioz's Overture to "Benvenuto Cellini," Op. 23, and the Dance Rhapsody of Delius.

F. L. C. B.

The 1840th weekly program presented by the orchestra and soloists of Dana's Musical Institute, Warren, Ohio, under the direction of Lynn B. Dana, took place on Jan. 12. The program consisted of works by Bohm, Dolmetsch, Field, Godard, Jensen, Mattai, Modarelli and Weber. The performers included Editha Hayes, Ivor A. Hughes, Lucy Loveless, Henry Schief, John Kelley, A. N. Modarelli and Messrs. Cook and Gilbert.

LOCAL ARTISTS GIVEN MINNEAPOLIS HEARING

Club Offers Gifted Soloists and Baritone Sings with San Carlo Troupe

MINNEAPOLIS, MINN., Jan. 13.—The seventh concert of the season by the Thursday Musical provided the occasion for the hearing of four accomplished musicians of Minneapolis in a program worthy their high standing in professional ranks.

Marie Meyer-TenBroeck, pianist, with Otto Meyer, violinist, provided three out of the five numbers on the program, displaying musicianship and a fine degree of skill in performance. Mrs. Thomas Whyler Greene, soprano, proved herself a singer of experience in the two appearances allotted to her. Eugen Skaden accompanied the singer.

The appearance of Paderewski in the Auditorium Friday night marked an important point in the musical experience of a very large audience. St. Paul contributed liberally to the numerical value of the attendance and to the enthusiasm of the occasion. Quiet, dignified, almost melancholy in appearance, Mr. Paderewski appeared in the half light, and often ten distinct bows was allowed to take his seat at the piano. He proceeded to manipulate keyboard and pedal, with entire absence of mannerisms; he proceeded, also, to work his spell over the people with mesmeric effect. The recital was under the local management of R. J. Horgan and E. A. Stein.

Goldmark's "Rustic Wedding" Symphony was played in its entirety at the popular concert of the Minneapolis Symphony Orchestra Sunday afternoon. It was read superbly by Mr. Oberhoffer. Carl Busch was the American composer to be represented. His Symphonic Poem, "Minnehaha's Vision," was given its first hearing in Minneapolis, and was well received.

Harry Phillips, baritone, was the admirable assisting soloist in "Eri tu," from "The Masked Ball," Schubert's "Litany," orchestrated by Francis Pauly (second violin in the orchestra), and in the "Legend of the Sagebrush" (sung in English) from Massenet's "The Juggler of Notre Dame." Mr. Phillips was exceedingly well received.

The San Carlo Opera Company played a season at the Metropolitan Theater beginning Monday night with "Rigoletto," Modesti being in the title rôle and Vaccari as Gilda. Others in the cast were Agastini, de Biasi, DeMette. "Lucia di Lammermoor" was the second night's offering. "Il Trovatore" and "Carmen" were presented on the afternoon and evening of Wednesday. In the last of these Dr. Edmond Kraus of Minneapolis sang *Don José*, reflecting all the characteristics of the dramatic character, and giving to the production peculiar interest in the minds of Minneapolisans.

L. C. B.

Cecile Ayres in Program at Lebanon Valley College

ANNVILLE, PA., Jan. 17.—Cecile Ayres, pianist, appeared before the students of Lebanon Valley College Conservatory of Music, E. Edwin Sheldon, musical director, on Monday evening, Jan. 10, in a program that made exacting demands, which the young pianist met in most satisfying manner. Her program was made up of classic compositions, and included the Schumann Sonata in G Minor, and Grieg, Chopin, Liszt and Leschetizky pieces.

Singing of Lucy Gates Charms Guests at Thursby Musicales

The second of Emma Thursby's Friday afternoon musical receptions took place on Jan. 14 at her New York apartment, Lucy Gates and Mrs. Stanley White Morshead of San Francisco being the guests of honor. The greatest pleasure of the afternoon was given by Miss Gates's singing of "Care Selve" (Han-

del), "Solveigs Lied" (Grieg) and "My Laddie" (Thayer), which were beautifully performed, to the accompaniment of Mme. Vojacek-Wetche. Samuel Schenkman, pianist, played Fantasia and Fugue (Bach-Liszt) and "Liebestranne" (Liszt). Julie Cahill sang Tosti's Ideale and Mattinata, accompanying herself, and Emar Hjaltestad, a promising Icelandic tenor, sang two selections, and Gertrude Karl, contralto, also sang most enjoyably.

Active Sunday for William Simmons

William Simmons, baritone, was engaged as special soloist at the special musical service at the First Presbyterian Church, White Plains, N. Y., Sunday afternoon, Jan. 16. He sang Bruno Huhn's "Rejoice Ye Pure in Heart," Mendelssohn's "Lord God of Abraham" and Roma's "I Come to Thee." In the evening, Mr. Simmons made his third appearance this season as soloist with the Max Barr String Trio at the Hotel Great Northern. Here he scored a success in Haydn's "She Never Told Her Love," Handel's "Where'er You Walk," Spross's "Lorraine, Lorraine, Lorraine," Gilbert's "An Evening Song," and Lohr's "Ould Dr. Maginn." He was applauded heartily after each group.

An Orchestral Society has been organized at North Yakima, Wash., with Harry S. Sharpe as conductor. The members are: Violins, R. B. Focht, Archie Van Nordtwick, R. Buchanan, P. O'Malley, F. Lancaster, Harland Pearce, H. H. Frein, Clare De Witt Morrison; bass, H. O. Manning; drums and bells, M. Read; trombones, Chester Manning, J. Reese; clarinet, Roland Whitmore; cornets, L. A. Martin, Oswald Trowse; horn, Eugene Large; piano, Niles Van Hoosen; organ, Esther Smith.

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INDIANA MUSIC FOR INDIANA'S CENTENNIAL

Executive Committee for Music Offers to Produce at the Celebration in Indianapolis Next Fall All Worthy Orchestral and Choral Compositions, Art Songs and Music for Children that Composers of the State May Submit—A Movement Not Only to Encourage Creative Effort, but to Stimulate Permanent Appreciation of Good Music Throughout the State

IN accordance with the plans of the Indiana Historical Commission, music will be made a special feature of the State centennial celebration which will take place in September and October of the present year, and every effort will be put forward to encourage Indiana composers. The Executive Committee for Music for this centennial celebration consists of Edward Bailey Birge, chairman; Alexander Ernestinoff and Charles D. Campbell. This same committee has also been concurrently appointed by President William L. Bryan to represent Indiana University in all matters of the kind wherein the university is taking an active interest. Edward Bailey Birge is widely known as supervisor of music in the public schools of Indianapolis and as the successful director of the People's Chorus, with which he has instituted regular Christmas performances of "The Messiah." Alexander Ernestinoff, as the conductor of the Indianapolis Symphony Orchestra, has for many years been prominently identified with the best and most progressive currents in the musical life of the State. Charles D. Campbell, the head of the department of music in Indiana University, has been actively carrying out President Bryan's policy of making the State University serve the people of the State, by developing a widespread appreciation of music both through his department at Bloomington and through the extension work throughout the State.

The chief object of this music committee, working in consultation with Hugh McK. Landon, chairman of the Pageant Committee at Indianapolis, and with William Chauncy Langdon, the pageant-master for the State Centennial, is not merely to produce fine musical programs during the pageant week at Indianapolis, but more particularly to encourage creative effort among Indiana musicians and to stimulate a permanent appreciation of good music throughout the length and breadth of the State. With this larger purpose in view, the committee has districted the State, appointing for the care of the musical interests in each district one or more of the members of the Centennial Musical Advisory Committee. Each member of this State Committee will serve as chairman for his own district, appointing his local fellow members.

With the object of encouraging original creative work, the committee has invited all Indiana musicians to submit new musical compositions in any one or more of the following general classes:

1. Orchestral Compositions—Concert Overture; Suite; Symphonic Movement or Symphony; Character Composition; Tone Poem.

2. Choral Compositions—Patriotic Hymn or Anthem, with orchestral accompaniment; Cantata, with either sacred or secular words, for male or mixed chorus, with or without solo parts, with orchestral accompaniment.

3. Art Songs—With piano or orchestral accompaniment.

4. Music for Children—Suited for children of Grades 6, 7, 8 and high school, with either piano or orchestral accompaniment.

All compositions that are deemed by the committee to be of special merit will be given adequate performance at one of the public concerts in Indianapolis next fall. Orchestral compositions will be produced by the Indianapolis Symphony Orchestra, under the baton of Alexander Ernestinoff. Choral compositions will be produced by a specially organized Festival Chorus, under the lead of Edward Bailey Birge.

Indiana composers who intend to accept this invitation and submit compositions have been requested to notify the chairman in writing before Feb. 1, 1916, stating full name and address and the



From Left to Right, Charles Diven Campbell, Chairman; Alexander Ernestinoff and Edward Bailey Birge, of the Executive Committee for Music of the Indiana Centennial Celebration, and William Chauncy Langdon, Pageant-Master for the Centennial

class and form of composition which will be submitted. Only composers resident in Indiana are eligible. It will be necessary that orchestral compositions be submitted in the form of complete orchestra score on or before June 1; choral compositions, on or before May 1; art songs, on or before June 1; and music for chil-

dren, on or before April 1. All scores will remain the property of the composer and will be returned to him after Nov. 1 at his expense. All communications should be addressed and all scores sent prepaid to Edward Bailey Birge, 1914 North Pennsylvania Street, Indianapolis, Ind.

MME. CULP IN SECOND RECITAL IN NEW YORK

"Liedersinger" Accomplishes Beautiful Things with Long List of Appealing Numbers

Since there are so few recitalists of Mme. Julia Culp's individual and distinctive charm, a reviewer is scarcely justified in allotting to her the stereotyped beginning, "Mme. Culp gave her second recital of the season in Aeolian Hall on Thursday afternoon." The Dutch *liedersinger* was in rare voice from the outset, attaining the most exquisite *pianissimo* effects in the two Schubert "Suleika" songs that opened the program. The exultant cry of "Klärchen's Lied," the plaintive, heart-rending appeal of "Des Mädchen's Klage" led to the divine "Ave Maria," which was truly inspiring as sung by Mme. Culp.

Franz's "Widmung," sung in full voice, opened the second group and was followed by his soothing slumber song, "Mutter, O Sing' Mich zur Ruh'" in which Mme. Culp's enunciation left nothing to be desired. Franz's "Frühlingsgedränge" inspired its due applause, and three songs by Peter Cornelius, "Untreu," the familiar "Ein Ton" and "Ein Veilchen," completed the group. The bell-like "Ein Ton" and the refreshing fragment, "Ein Veilchen," were so enthusiastically received that Mme. Culp responded with "Botschaft" of Brahms as an encore.

The final group was devoted entirely to Brahms, containing "Auf dem See," "Wenn du nur Zuweilen Lachelst," "Therese," "Es Steht ein 'Lind,'" "Wie Komm, ich zur Thür herein" and "Der Schmied." The "milch junger knabe" of "Therese," in which Mme. Culp successfully conveyed the questioning wonder of a child, was deliciously translated "apron-string youngster" in the book of words. The naive, entrancing "Wie Komm' ich zur Thür herein" was followed by "Der Schmied," which Mme. Culp delivered with a magnificent outpouring of tone. She sang as encores a Serenade in the original Dutch and an English song.

Coenraad v. Bos's accompaniments are so artistic that they seem an inherent and inseparable part of Mme. Culp's recitals.

H. B.

Estella Neuhaus Gives Recital in Aid of Brooklyn Hospital

In the music hall of the Brooklyn Academy of Music, Estella Neuhaus, the pianist, was heard on Jan. 11 in a program for the benefit of the Brooklyn Nursery and Infants' Hospital. She played the works of Beethoven, Borodine,

Albeniz, Klein, Liszt and Youferoff, throughout displaying a gift of expression and technical efficiency. The Russian music was interpreted with faithful and spirited valuation and the "Rhapsodie Hongroise," No. 12, which ended the program, was very effective.

G. C. T.

JULIA CULP HEARD IN A BUFFALO RECITAL

Chromatic Club Presents the Famous "Liedersinger" Under Highly Favorable Auspices

BUFFALO, Jan. 12.—The first of the artist series of recitals, under the auspices of the Chromatic Club, took place at the Twentieth Century Club last evening and presented Mme. Julia Culp, the Dutch *lieder* singer. It was the first time Mme. Culp had been heard here in a small auditorium, as, at her other two appearances, she sang in Elmwood Music Hall, the great spaces of which do not give a singer of her *genre* an opportunity to display to best advantage the real and intimate beauty of her work. Under these changed conditions the *finesse* of her artistry was disclosed with new charm and the individuality of her interpretations was enhanced. Her program was made up of songs of Schubert and Mahler, sung in German, and a group of English songs by Sharp, Purcell and Rogers and Beethoven's arrangement of the "Cottage Maid." In her interpretation of these numbers, Mme. Culp brought to bear beauty and warmth of voice and delicate sentiment. She was recalled many times and granted encores. In spite of the fact that she was suffering from an incipient attack of appendicitis, the accompaniments of Coenraad v. Bos were ideally beautiful.

On Saturday afternoon, the Chromatic Club presented an excellent program in Orpheus Hall, at its regular semi-monthly meeting. Marie Hertenstein of Columbus, Ohio, played compositions by Brahms, Zanella, Schumann, Korngold, d'Albert and Liszt-Paganini, displaying a round musical tone, good rhythm and artistic phrasing. She was heartily applauded and gave two encore numbers. Mrs. Julius Ullman, contralto, gave much pleasure in a group of songs by Franz. Mrs. Ullman is a Buffalonian and a member of the club. Ethyl McMullen played the accompaniments very well indeed.

F. H. H.

The Sedro Wooley (Wash.) Choral Club has been formally organized, with the following officers: President, Dr. Thompson; secretary-treasurer, Paul Scheyer; librarian, H. C. Ray; musical director, C. W. Byham.

SPANISH "INVASION" OF NEW YORK MARKS MUSICAL SEASON



From Painting by Pausan

Paquita Madriguera, Remarkable Spanish Child Pianist

THAT this musical season might be marked as the time of the "Spanish Invasion" of New York is the deduction to be made from the current offerings. First we are to hear the new Spanish opera, "Goyescas," for the premiere of which the composer, Granados, is present in the country. Then, we are to witness the debut of the noted Spanish coloratura, Maria Barrientos, while other Spanish artists are heard in our opera and concert fields. For instance, at the concert at the New York Hippodrome on Sunday, Jan. 30, Paquita Madriguera, a remarkable child pianist, will be heard. Miss Madriguera played at the Princess Theater on Monday afternoon, Jan. 17, and created a fine impression. She is only fourteen years of age, but possesses truly unusual powers.

YOLANDA MERO AS ORCHESTRA SOLOIST

Plays Liszt Concerto with Cincinnati Symphony with Striking Effect

CINCINNATI, Jan. 16.—The program of the last series of concerts by the Cincinnati Symphony Orchestra, under the direction of Dr. Kunwald, although composed altogether of classic music, without the adventitious interest of a novelty, and with a soloist, Yolanda Mero, who was previously unknown to Cincinnati concertgoers, was nevertheless one of the most delightful presented this season. It included the "Leonore" Overture, No. 1; the Liszt Concerto for Piano and Orchestra in A Major, played by Mme. Mero, and the Brahms Symphony, No. 4, in E Minor.

Interest in the colorless and antiquated overture centers rather in the manner of its interpretation and performance than in the music itself. That it aroused very decided interest and won enthusiastic applause was due to Dr. Kunwald's spirited and vigorous interpretation and to the brilliant execution which the orchestra gave to it.

It is more and more evident that Brahms on a symphony program is becoming a musical lodestone with constantly increasing degrees of potency. Nothing could prove this more emphatically than the reception given to the Fourth Symphony, the heaviest and most abstruse of the four, the one with the least color and least of emotional interest. Yet the Cincinnati conductor by his illuminating intelligence and the men of the orchestra by their skilful response and fine playing made the work not only interesting, but thoroughly enjoyable, as persistent applause at the end of the concert quite conclusively demonstrated.

The playing of the soloist was a revelation. Few women pianists have appeared in Cincinnati who possess the many sided endowments of Mme. Mero. Her superb technique is properly subordinated to the poetry and the intelligence of her interpretation. She displays immense temperament, which sways her audience with an almost hypnotic force. As an encore she played the second Liszt Rhapsody, giving it an interpretation at once unusual and remarkably effective. Her shifting of accent, her restraint and the poetic beauty which she infused into it made of it a

new work. The pianist was recalled to the stage innumerable times.

String Quartet Opens Season

The Culp String Quartet opened its second season Wednesday with a concert at the Woman's Club before a large and enthusiastic audience. This sterling organization, composed of members of the Cincinnati Symphony Orchestra, including Siegmund Culp, first violin; Ernst Pack, second violin; Carl Wunderle, viola, and Walter Keerman, 'cello, is creating a standard for chamber music not only in Cincinnati, but within a very wide radius since the organization has secured a number of engagements throughout the Middle West. Its program Wednesday included the Haydn Quartet in B Flat, the "Harp" Quartet of Beethoven and a quartet of Josef Suk (a son-in-law of Dvorak), a brilliant and beautiful modern work which was enthusiastically received. The destinies of the quartet are being directed by Emma Roedter, a member of the Orchestra Board and herself a musician of the finest skill and experience.

An interesting concert of the week was by the members of the Matinee Musicale Wednesday morning at the Gibson House. This club, under the able management of Mrs. Adolph Mahn, has enlarged its membership to 700, with many still clamoring for admission. The program-committee—Mrs. Katherine Bennet, Mrs. Gertrude Dalton-Thorpe and Mrs. Mary Conrey-Thuman—arranged a delightful entertainment, the feature of which was "The Vision of the Queen," by Augusta Homes, for women's voices, 'cello and piano. The work is extremely melodious, with much beautiful ensemble work. Those taking part were: *The Queen*, Mrs. Rose Fische Smith; *Narrator*, Alma Beck; *Heavenly Voices*, Eleanor Bain, Mrs. Katherine Bennet, Mrs. Estelle Kripner-Shealer; 'cello, Walter Heerman; piano, Mrs. Lillian Tyler-Plogstedt; accompanist, Mrs. Gertrude Dalton-Thorpe. The remaining numbers on the program were a piano group by Catherine Widman, a remarkably gifted young pianist, the pupil of Mary Venable, one of the most successful teachers of the College of Music; violin group by Mrs. R. E. Wells and Josef Vito of the orchestra; group of songs by Alma Beck and a second piano group by Alma Betscher.

Edgar Stillman Kelley left for Boston in the middle of the week to be present at the performance of his "New England" Symphony by the Boston Symphony Orchestra, under direction of Dr. Muck.

The operatic department of the Cincinnati Conservatory of Music has received an important stimulus with the engagement of Ralph Lyford of the Boston Opera as operatic coach. Mr. Lyford has had wide experience in operatic matters, having been on the staff of the Aborn and later of the Boston Opera Companies, after having received his training under Sig. Bimboni, Felix Weingartner and Dr. Nikisch. His work at the conservatory will be modelled after the schools of opera of leading European institutions. The Conservatory Chorus will hold its first rehearsal under Mr. Lyford's direction on Jan. 18.

Cincinnati is looking forward with the keenest enthusiasm to a short season of opera, Jan. 31 to Feb. 2, when the Boston Opera Company, with Pavlowa and her ballet, will give a series of four performances. The company comes to Cincinnati under the management of J. Herman Thuman.

A. K. H.

LECTURE IN COLUMBUS ON "MUSIC IN AMERICA"

Henriette Weber Delivers Informing Address—Constance Purdy and Aurelio Giorni in Recital

COLUMBUS, OHIO, Jan. 7.—A very interesting recital was that given by Henriette Weber of Chicago in the Library Auditorium Monday evening under the direction of the extension department of the Women's Music Club. Miss Weber's subject was "Music in America," her illustrations selected from the works of Nevin, MacDowell, Carpenter, Cadman, Downing, Sowerby and John Powell. Miss Weber is a very entertaining speaker, knowing well just what to relate to her audience to hold its attention.

Tuesday evening brought to the Women's Music Club Constance Purdy, contralto, and Aurelio Giorni, pianist. Miss Purdy was at somewhat of a disadvantage because of a severe cold, but she gave a great deal of pleasure in her songs, especially the group of Russian songs, which a Russian musician in attendance pronounced the most authoritative performance of Russian songs he had ever heard given in America. He declared that her Russian pronunciation was absolutely perfect and that it was wonderful how perfectly she established the atmosphere of the various songs.

A group of American songs, including a song each from the works of Manney, Fisher, Gena Branscombe, Farwell and Stillman Kelley, furnished much interest, especially the Kelley song, which was "The Lady Picking Mulberries." A French group held a Cui, Debussy and

Saint-Saëns song, the latter being the familiar aria "My heart at Thy Sweet Voice."

Mr. Giorni, the young Roman, whose artistic training was mostly "made in Germany" by Gabrilowitsch and Busoni, gave us a Schubert group which had not been heard in Columbus for many moons, and played it delightfully. He also played a Bach Fantasia, a Nocturne of his own, the Staccato Etude of Rubinstein, and several extras.

Mr. Giorni was heard again to advantage the following day at a drawing room recital given in the home of Mrs. Charles W. Harper, at which time he played a program including numbers by Liszt, Schumann and Schubert.

Miss Weber gave a lecture recital at Lancaster on Tuesday evening, another at Portsmouth on Wednesday evening and a third at St. Mary's of the Springs on Thursday afternoon. On Thursday evening Professor and Mrs. Joseph Villiers Denny of Ohio State University presented Miss Weber in a lecture recital, in which she gave a talk on "Modern Tendencies in Music," and afterward gave the story and much of the music of the "Secret of Susanne," by Wolf-Ferrari. As Miss Weber's father was formerly a member of the faculty of the university and was for years analytical chemist for the State, there was unusual interest shown in and about Columbus.

ELLA MAY SMITH.

South Carolina Cities Hear Work by Local Organist

GREENWOOD, S. C., Jan. 10.—One of the musical events of the holiday season was the organ recital given here by Prof. Frank L. Eyer, head of the Limestone College School of Music, assisted by Agnes Alexander, contralto, on Thursday, Dec. 30. An Elegy by Mr. Eyer was played here for the first time. The program was repeated at Newberry, S. C., the following evening.

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NEW YORK EVENING POST:—

"Schumann's Quintet for strings and piano was the chief feature of the Kneisel concert last night, as it needs must be, whenever and wherever it is performed. Harold Bauer was at the piano, playing with reserve so indispensable to its character, and blending his instrument with the delicate phrasing of the strings admirably, yet attaining some striking effects in the allegros. The audience was very large, and highly appreciative of a performance which has rarely been equalled in this city."

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BALDWIN PIANO

TELLS HOW MUSIC MAY BE MADE VITAL FORCE IN CHURCH SERVICE

Harry M. Gilbert Describes Result of Co-operation in One Church
Between Music Committee, Pastor, Choir and Congregation
—Criticism of Musical Program Is Feature of Informal Reception After Services

MUSICIANS who are at all familiar with church matters will bear witness to the fact that the bridge between the choir-loft and the congregation is not easily crossed. Not unless their experience has been as pleasant as that of Harry M. Gilbert, organist and choir director of the Central Presbyterian Church. Mr. Gilbert spoke enthusiastically of his own work to MUSICAL AMERICA'S interviewer.

"I am indeed fortunate to be connected with a church where music is regarded as a vital force in the service, where the efforts of organist and choir are appreciated. It transforms my work from duty to pleasure. Since my connection with the church I have sought very few concert engagements, although very frequently I have been permitted a leave of absence. (Mr. Gilbert was accompanist for David Bispham.)

"I spent part of my vacation last summer preparing tentative programs for the fall, so that I would not be compelled to make them up in haphazard fashion.

"The interest that the congregation takes in the music is due to the untiring work of the chairman of the music committee, Mr. Hatfield, and to the co-operation of our pastor, the Rev. Wilton Merle-Smith, D.D. The secret of the success of the music is that Mr. Hatfield is a chairman who is musical, who has full power and is not hampered by red tape and local politics. He was chosen among fifty applicants for Mr. Bispham's place in the Orpheus Society of Philadelphia; he is a liberal subscriber to musical organizations, and through his generosity our organ was remodeled, an octet was permanently instituted and extra singers and instrumentalists were obtained for our special services."

Create Harmonious Atmosphere

Mr. Gilbert explained that the wonderful personality of the chairman and the co-operation of the congregation caused personal as well as tonal harmony in the choir, and also made the singers feel

that they were assisting in the service rather than displaying their individual talents.

"To our pastor," Mr. Gilbert went on to say, "no little credit is due. One Sunday he delivered a lecture on music and its relation to the church. He has



Harry M. Gilbert, Gifted Accompanist,
Organist and Choir Director

contributed to the music fund, has participated in conferences with the music committee as often as twice or three times a week; he has paid for circulars to be distributed so that the quality of the musicians engaged by the church might be recognized, and he has shown an interest in the music that is rarely found."

Congregation's Attitude

Aside from the chairman and the pastor, the attitude of the congregation toward the music is significant. A fea-

ture of the afternoon service is the postlude, during which the congregation remains seated in silent prayer. This is unusual, for it is customary, as Mr. Gilbert says, "to walk them out" to a stirring march accompanied by much conversation and general disorder. Mr. Gilbert plays a quiet postlude usually arranged for organ, violin, 'cello and harp, and the congregation listens respectfully. Another interesting feature is the informal reception after the service, during which the musical program is discussed, and where very often some excellent constructive criticism is offered by the members.

Encourage Composition

"The generosity of the church in providing extra singers and instrumentalists has caused a revolution in the character of the music that we use," Mr. Gilbert continued. "We are dropping the stereotyped anthem and we are encouraging composers to write church music for us. The added singers and instruments provide greater possibilities for the writer of sacred music. As John S. Van Cleve has expressed it, 'The organ for the religious, the harp for the celestial, and the violin and 'cello for the human element.'"

Advocates "Language of the People"

In the light of the recent controversy between Percy Hemus and William Wade Hinshaw, it is interesting to note that Mr. Gilbert is a firm believer in "singing in the language of the people." "The words inspire the music," he says, "and the words should be understood by those who listen to the song." H. B.

OPERA CONCERT GIVES DELIGHT

Amato, Grainger and Fornia Win Many
Recalls by Fine Artistry

With Percy Grainger as the guest artist and with Pasquale Amato and Rita Fornia representing the company, the Metropolitan Opera concert of Jan. 16 proved exceedingly enjoyable. Seemingly endless were the recalls for Mr. Grainger after his magnificent performance of the Tchaikovsky B Flat Minor Concerto. His authoritative reading of the Grieg "To the Springtime" and his sharply rhythmic playing of some of his own folk-song arrangements further generated enthusiasm.

Tumultuous was the ovation to Mr. Amato after his dramatically voiced "Pagliacci" Prologue, to which he added "Torna a Sorrento," the "Tarantella Sincera" of de Crescenzo and a song in English. An encore was also called forth by the famous baritone's deeply beautiful delivery of the elder Gernont's "Di Provenza" aria from "Traviata."

Mme. Fornia was less pleasing in her "Nobile Signor" from "Les Huguenots" than in her songs. Most impressive was her singing of Hildach's "Der Spielmann," with an obbligato by Concertmaster Gino Nastrucci, while she charmed in Chopin's "Aimez-moi," followed by an added "The Year's at the Spring" of Mrs. Beach. Richard Hageman conducted the orchestra with his wonted spirit, and Giuseppe Bamboscheck was the able accompanist. K. S. C.

GANZ-MACMILLEN CONCERT

Artists Join in Albany Program Under
Ben Franklin's Direction

ALBANY, N. Y., Jan. 11.—Lovers of instrumental music heard an enjoyable concert at Harmanus Bleecker Hall last night when the second of the Ben Franklin series of subscription recitals was given by Rudolph Ganz, the Swiss pianist, and Francis Macmillen, violinist. Mr. Ganz made a distinct impression by his ability and musicianship. Beginning with the Schumann Symphonic Etudes, Op. 13, in an intelligent and sympathetic rendition of the composition, he gave a group of four Chopin pieces that showed him a splendid Chopin interpreter. His final group included "Peasant Dance," his own composition, and was played with interpretative skill and expression.

Mr. Macmillen's best work was in the group including his own composition, "Barcarolle," Chopin's "Mädchen's Wunsch" and Mendelssohn's "Hunting Song," both adapted by him. His opening number, Tchaikovsky's Concerto in D Minor, was played effectively. The Sarasate "Tarantelle" brought out his ability in a test of difficult bowing and fingering. W. A. H.

GERMAINE SCHNITZER PLAYS STIRRINGLY

Pianist Presents "Romantic" Program in First New York
Recital of the Season

Germaine Schnitzer, the pianist, appeared for the first time in New York this season on Saturday evening at Æolian Hall in a recital of the "romanticist" composers. Mendelssohn, Schubert and Schumann were represented in a program of unusual interest.

The popular young pianist attracted a large audience, many being forced to crowd about her on the platform. Miss Schnitzer (in real life Mrs. Leo Buerger) has lost nothing in the crispness and vigor of her playing. Her attack was always sure, her sense of rhythm perfect, and her fingers nimble and fleet, ready to cope with passages requiring the most dazzling dexterity. She played the Mendelssohn "Prelude" that opened the program with fine breadth of tone, but in the Schubert "Wanderer Fantasie" one felt that she was a bit aloof from the spirit of the music. In the Schubert B Flat Major Impromptu, she revealed a beautiful singing tone, in the Schubert-Liszt "Auf dem Wasser zu Singen" her pearly runs and delicate phrasing were marked features, and in the Mendelssohn "Song Without Words," Op. 102, No. 5, her simple, charming interpretation was in thorough harmony with the romantic mood that the composition is intended to create.

The Mendelssohn "Variations Sereuses," on so many programs this season, closed the second group, after which Miss Schnitzer was accorded an ovation that took the form of generous applause and liberal floral tributes. The pianist responded with the "Moment Musical" of Schubert.

In the last group Miss Schnitzer caught the audience napping. The Schumann "Ländler" ended so abruptly and quickly that there was no sign of applause. Miss Schnitzer smilingly suggested that there was no more to the piece, and a good-natured round of applause followed. She very instructively repeated the number. The familiar "Etudes Symphoniques" of Schumann followed, played with tremendous power and a tone that a player of the other sex might well envy.

At the close of the concert, Miss Schnitzer generously added three encores, one of which, the Schubert "Military March," sounded as if an orchestra had been enlisted for the occasion. The impression that Miss Schnitzer left was undeniably pleasing and many in the audience wondered why she is not heard more often. H. B.

BURLEIGH PLAYS OWN MUSIC

Composer-Violinist Heard in Brooklyn
at Y. M. C. A.

Cecil Burleigh, the prominently known composer-violinist, accompanied by Clarence Meyer, gave a recital of his own compositions in the new auditorium of the Central Branch of the Y.M.C.A., Brooklyn, on Jan. 8. Among the selections were the "Ascension" Sonata, Indian Sketches, "To the Warriors," "From the Wigwag" and "Sun Dance"; Outdoor Scenes, "Hills," "Rocks" and "Ripples," "Sonnets of Autumn" and excerpts from "Twelve Short Poems."

Mr. Burleigh's admirable pen is devoted to nature subjects, for which he is poetically adapted and through which he gives choice expression to strong artistic perceptions. G. C. T.

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STRAVINSKY'S FIRST SYMPHONY PLAYED

Russian Orchestra Gives Its New York Performance—Evelyn Starr, Soloist

The Russian Symphony Orchestra signalized its first New York appearance of the season in Carnegie Hall last Saturday night by a performance of Stravinsky's First Symphony. Stravinsky, having displayed to the satisfaction of a set of aesthetes and to the annoyance of amiably cautious folk his willingness to run amuck in the by-ways of music, commands the most wholesale sort of interest to-day. The mere sound of his name conveys apocalyptic messages and the populace runs to hear everything to which it is signed in the expectancy of revelations that will make life more worth living. So it comes that even this particular symphony was listened to with greedy ears by a large audience last week. Yet it is only a tame, placid thing which even the most delicate stomach can digest. It dates from 1907, before its composer had sallied forth to irritate the philistines, and ranks with the usual mediocre effusions of fledglings. There are no modernistic terrors, no scattered oracles, no futuristic fee-faw-fum.

The symphony proves to be merely respectable middle class writing of a reasonably alert student who has set himself models. Stravinsky's model is Tchaikovsky, and he assimilated the "Pathétique" thoroughly before launching out in his own interests. The slow movement, however, stands somewhat above the general commonplaceness of the work. It holds out promise of something better and has a few striking details, including some good instrumentation and a mystical close that owes its effectiveness chiefly

to the flickerings of *Loge's* fires and the fright of *Mime* in the first act of "Siegfried." But, all told, the work is a futile, inane affair. It was badly played.

After the Stravinsky, the lights of the auditorium went out and the audience was treated to Liadoff's familiar little sketch, "The Enchanted Lake," with the colored lights used last year in the Scriabine "Prometheus." Of course Liadoff did not score his work with any eye to this device, but Mr. Altschuler, having the famous illuminating keyboard among his worldly possessions, wants to make some use of it. The colors had about as much relevancy and sense as they had last year. Probably we shall next have them in the "Eroica" Symphony.

The soloist of the evening was the young violinist, Evelyn Starr, who played Glazounoff's insufferably stupid concerto with lovely tone, good technique and much vitality and warmth. She was heartily applauded and added an encore. Miss Starr is one of the most interesting women violinists that have come to notice in some time.

The concert closed with the eternal "In the Aul" and "March of the Sardar"—the Russian Symphony's chief stock-in-trade. H. F. P.

Employee's Blunder Cost Mme. De Vries Her "Chance" and Income

CHICAGO, Jan. 15.—Mme. Valerie De Vries, formerly of the Chicago Opera Company, has had plenty of time to contemplate the shortness of art, says the *Chicago Tribune*. Mme. De Vries is the artist who, as one of the Rhine maidens in "Rheingold," fell from a basket on the stage during a rehearsal last November at the Auditorium. She was unconscious for more than an hour, and one of her limbs is still paralyzed. Her only income is \$12 a week, which a casualty company pays her. In the meantime, her hotel bill has mounted to \$300 and her doctor bill to \$200. The \$12 a week from the casualty company stops at the end of January.

SINGS PARKER MUSIC WITH HIS ORCHESTRA

Marcella Craft Presents "Fairyl-land" Aria with New Haven Symphony

NEW HAVEN, CONN., Jan. 12.—The only evening concert by the New Haven Symphony Orchestra in Woolsey Hall yesterday drew a large and representative audience. The soloist was Marcella Craft, soprano.

The playing of the orchestra was marred by neglect to heed the required marks of expression, especially in the Schumann Symphony, and there was lacking the smoothness so essential in a satisfactory performance of the "Tannhäuser" Overture. But the spirit in which the music was played amply atoned for the discrepancy. The orchestra's attack was excellent. Precise and firmly accentuated was the playing of the *Scherzo* and the *Vivace* of the last movement of the Schumann Symphony.

An aria from "Fairyl-land" was a decided novelty. This was the second occasion on which we have heard music from this opera. The program follows:

Symphony No. 1, in B Flat Major, Op. 38, Schumann; Elsa's Dream ("Lohengrin"), Wagner; Miss Craft; "Mock Morris," Grainger; Prelude to "The Afternoon of a Faun," Debussy; "The Story of the Rose" (from "Fairyl-land"), Parker; Miss Craft; Overture to "Tannhäuser," Wagner.

Percy Grainger's interesting and entertaining "Mock Morris," for strings, was played with fervid enthusiasm. Debussy's Prelude to the "Afternoon of a Faun" offered an opportunity for the wood winds to demonstrate their worth—which they did capably.

Miss Craft's singing of the "Story of the Rose" from Dr. Parker's opera provided an excellent means of proving most

emphatically that here we have a soprano who ranks with the very best. The high notes which Dr. Parker has written in the aria were sung with perfect ease, and proved her to be the possessor of a flexible and delightfully appealing voice. "Elsa's Dream," like the Parker number, was convincingly sung. So insistent was the applause that Miss Craft was obliged to add Gounod's "Ave Maria," in which the violin part was artistically played by the concertmaster of the orchestra, Professor Troostwyk. The Parker aria had to be repeated.

Fritz Kreisler's recital at the Shubert Theater Monday evening attracted an audience that occupied every seat. Enthusiasm was intense and encores were numerous. Never before have we heard Mr. Kreisler in better form. Never have we heard the Mendelssohn Concerto played with such sincerity and enthusiasm. In Carl Lamson, accompanist, Mr. Kreisler had the support of an artist.

The first of the organ recitals given Monday afternoon by Prof. Harry B. Jepson of the Yale School of Music, at Woolsey Hall, was a decided success. Among his numbers the "Tannhäuser" Overture, played in a highly musically manner, was especially enjoyed. A. T.

To Entertain Visiting Musicians in St. Louis

ST. LOUIS, Jan. 9.—The Associated Musicians of St. Louis at their last meeting appointed a committee, consisting of E. R. Kroeger, Ottmar Moll and Mary Maiben Allen to make arrangements for the entertainment of artists visiting St. Louis. The advisability of establishing a central meeting place for teachers and musicians was discussed, and, at the instance of Ottmar Moll, a resolution was adopted looking toward the selection of a suite of rooms. The matter of using the public school auditoriums for public concerts and lecture-recitals was discussed by Mrs. Frank Henniger and O. Wade Fallert. After the business session, a music program was presented by Gertrude Henneman and Mrs. Susie Witcher.

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"SURPRISE" CONCERT IN PEOPLE'S SERIES

Mrs. Beach Appears "Incog" with
Victor Harris's Splendid
St. Cecilia Chorus

There was a surprise party at the Washington Irving High School on Jan. 15, when the St. Cecilia Club, under Victor Harris, gave its annual concert there in the People's Symphony chamber series. Unknown to the audience, a noted chorister sat in the ranks of Mr. Harris's splendid chorus, until the club sang Mrs. H. H. A. Beach's "The Chambered Nautilus." Then a woman stepped from among the altos and advanced to the piano. One or two knowing ones in the audience began to applaud, and this was taken up by the rest of the audience, who deduced, correctly, that it was Mrs. Beach herself.

Mr. Harris had provided for her appearance as a surprise for the audience. After the chorus had sung the cantata admirably, with Mrs. Beach as pianist, she withdrew modestly to the chorus seats, whence she was escorted by Mr. Harris to acknowledge the applause as composer and accompanist. Pleasing soloists from the chorus in the cantata were Edith Browning, soprano, and Mrs. Neil Fravel, contralto.

Another notable achievement of Mr. Harris's singers was the polished presentation of two Grainger numbers, the exceedingly exacting "Christmas Day in the Morning" and "Tiger Tiger," in which Mrs. Thadeus Stone sang the soprano solo acceptably, and Katherine Lurch and Ella Jocelyn-Horne were the contralto soloists. Further novelties were Mr. Harris's own effective "Night and the Curtains Drawn," and Mrs. Beach's "The Candy Lion" and "Dolladine." André Tourret won much praise for his violin solos, and Charles Gilbert Spross and Camille Decreus were sterling accompanists.

Franz X. Arens, musical director, gave an informative talk on "The Rondo." He also urged the institution of an endowment for the People's Symphony Concerts and said that he hoped to see the time when there would be concerts every two weeks in both the orchestral and chamber series. K. S. C.

Lansdale, Pa., has a musical prodigy in the person of Master "Bobby" Sloan, aged four, says the *New York Journal*. He plays on the piano the most difficult music and also accompanies his mother on the piano as she sings. The child is the son of Professor and Mrs. Robert Sloan of the Lansdale Conservatory of Music.

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Linden's Rôles in New Operetta: Singer, Librettist, Composer

FOURFOLD was the participation of Einar Linden, the Danish tenor, in the first performance of the operetta "Le Jardinier" at the Princess Theater,



Greta Torpadie, Who Sang the Soprano
Rôle in "Le Jardinier"

New York, on Jan. 13. Mr. Linden's four rôles comprised those of librettist, composer, producer and singer. The little work, which had been written by Mr. Linden since his arrival in America, made



Einar Linden, Who Wrote, Produced
and Performed in the Operetta, "Le
Jardinier"

a distinct success. It was given for the benefit of the Hospital Antonyme at Nevers. The story of "Le Jardinier," which was sung in French, is as follows:

Gaspard, an old miser, keeps his beautiful ward imprisoned to prevent her from meeting young men. According to her father's dying

words, *Gaspard* is to choose *Suzanne* a husband, and he decides to marry her himself. But in spite of his efforts to keep lovers from her horizon, a young man of noble birth, *Florio* by name, has fallen in love with her. Climbing the garden wall each day he has thrown *billets doux* into her window. At last, disguised as an old gardener, he enters *Gaspard's* service. The old miser, to punish *Suzanne* for refusing to marry him, forces her to become the wife of the old gardener. After the marriage contract has been signed *Florio* throws off his disguise, and *Gaspard* sees, too late, that he has been duped.

As the lover Mr. Linden really had a triple rôle, for he appeared in two disguises, as *Monsieur Gerôme* and the old gardener. The tenor sang and acted with pleasing spirit. Greta Torpadie, the young soprano, as *Suzanne*, delighted the audience with her pure lyric soprano and her winning personality. Orpheo Langevin was effective as *Gaspard*.

The music was in the style of the eighteenth century, in which the story is laid. Along this line was one of the song "hits," the Clavecin Duet of Mr. Linden and Miss Torpadie, in which that ancient instrument figures effectively. The waltz in this number was a favorite, as was *Florio's* aria. Arnaldo Conti was the musical director.

Prefatory to the operetta was the brief concert program, including harp solos by Salvatore de Stefano and interpretative dances by Mrs. Herbert Brown, accompanied by Samuel L. M. Barlow.

ARTISTS SCORE WITH CHORUS

Frederic Martin, Organist Biggs and
Mae Sutton Win Praise

Frederic Martin, basso; Richard Keys Biggs, organist, and Mae Sutton, soprano, were the soloists on Thursday evening, Jan. 13, at the first concert of the season of the Ladies' Choral of the Art Society of New York, J. Christopher Marks, director, in the ballroom of the Hotel Astor. A feature of the choral singing was the first performance of Homer N. Bartlett's new arrangement for female voices of "The Star Spangled Banner." Mr. Bartlett was present and was called upon to bow his acknowledgments.

Miss Sutton won favor for her singing of Stern's "Spring." Mr. Martin made a profound impression in a song group, comprising Schubert's "Wanderer," Wolf's "Der Gärtner," Kramer's "A Lover's Litany" and Elgar's "Pipes of Pan," and was applauded enthusiastically. Mr. Biggs demonstrated the practicability of the organ as a solo instrument in a concert of this kind by his masterly playing of a Rogers Scherzo in C, his own "Sunset Meditation" and Beebe's "Springtime Sketch." Harry Gilbert was the able accompanist of the evening.

Cleveland Pianist Visits New York

Ralph Leopold, the young American pianist, who a few years ago distinguished himself in concert appearances in Germany, was a visitor to New York last week and called at the offices of MUSICAL AMERICA. Since his return from abroad Mr. Leopold has been residing in Cleveland. He appeared in concert at Pottstown, Pa., on January 17 and will be heard in Warren, Pa., on Jan. 24 and 25, at the twenty-fifth anniversary of the Philomel Club of that city; in Toledo on Jan. 26 and at Bay City, Mich., on Feb. 7.

Ruth St. Denis, the classic dancer, gave a benefit performance at the Candler Theater, New York, last Sunday evening for the Boys' Club Association.



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STRANSKY CONCERT FOR YOUNG HEARERS

May Peterson Charms as Aide to
Philharmonic in Classic
Program

Classic was the spirit of the program which Josef Stransky offered in the Philharmonic Society's concert for young people at Aeolian Hall, New York, on Jan. 15 with May Peterson, soprano, as soloist. The numbers, which, as the program notes stated, covered "a period from the days of Haydn and Mozart to the time of Wagner in his youth," were as follows:

Haydn, First Movement of Symphony No. 2, in D Major; Mozart, Aria, "Il re Pastore," May Peterson; Beethoven, Symphony No. 5; Schubert, Entr'acte "Rosamunde"; Mendelssohn, Nocturne from "A Midsummer Night's Dream"; Weber, "Invitation to the Dance"; Schumann, "Rosebuds," "The Sandman," "Tis He," May Peterson, Ellmer Zoller at the Piano; Wagner, Overture, "The Fairies."

These numbers were played with the verve and artistic finish that is to be expected of Mr. Stransky and his admirable organization. The value of the program for the purpose of interesting children in the best music would have been greater had there been less classic placidity in the offerings. With the exception of the Finale of the Symphony, there was nothing to stir the pulses of the youngsters until the Weber-Weingartner "Invitation to the Dance," which created the first enthusiasm of the afternoon. With much of the program in the calm, unruffled mood of classicism, there was little to appeal to the red-blooded spirit of the children, and there were two lads in Row E who evidently found the music less interesting than the *World Almanac*, which they read throughout most of the concert. Further, the program would have conciliated the young hearers the more if it had been offered somewhat less formally, with a more intimate way of giving information about the music than through the medium of program annotations.

Most effusive was the applause for Miss Peterson after her singing in English of Schumann's "Röselin," "Der Sandmann" and "Er ist's." The writer has not heard any singing in New York this season more beautiful than this American soprano's delivery of these *lieder* and the Mozart "Il re Pastore" aria. Besides the lovely quality of her voice, she charmed with her alluring personality, while her crystal-clear enunciation enabled her to "get the message over" tellingly. K. S. C.

Sievekink, Dutch Pianist, Coming to
New York

In a letter from Paris to MUSICAL AMERICA, Martinus Sievekink, the Dutch pianist, announces his intention of coming to New York this winter. Several reasons are actuating the eminent pianist, one of them being the fact that a number of American students, who had planned to take work with Sievekink this season, were refused passports on account of the war and another that he wishes to be here when his work on piano method receives its American publication. Mr. Sievekink will reach New York the latter part of January, and may start a virtuoso class this season.

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JULIA CULP WITH STOKOWSKI'S BAND

Her "Lieder" a Greatly Admired Feature of Philadelphia Orchestral Concert

Bureau of Musical America,
34 South Seventeenth Street,
Philadelphia, Jan. 17, 1916.

JULIA CULP appeared as soloist with the Philadelphia Orchestra at its twelfth pair of concerts of the season at the Academy of Music last Friday afternoon and Saturday evening, singing two groups of songs on a program which included as its principal orchestral feature the "New World" Symphony of Dvorak, of which Mr. Stokowski gave a finished and sympathetic interpretation. This work is a favorite with local audiences, and it was played at last week's concerts with commendable vigor and spirit, with no slighting of its melodious charm, yet in a manner that avoided too much of sentimentalization. The *largo*, making as usual the most potent appeal, was beautifully played, the orchestra being quite at its best in the way of tonal smoothness and richness. No less creditable was the delivery of the other parts.

The orchestra also contributed an excellent interpretation of Brahms's elaborate Variations on a Theme of Haydn, Op. 56a, in which the sedate "Chorale of St. Antoni" is conducted with eminent skill through a veritable maze of instrumental elucidation, the theme passing from one choir to another with a varied effect of tonal beauty that calls constantly for new interest and admiration. The opening number was the overture to Gluck's "Alceste," which also was well done.

Miss Culp was heard first in Beethoven's "Adelaide," with the orchestration by Henry Wood, singing with refined artistry, but winning her audience even more effectively in the "Ständchen" of Schubert (orchestrated by Schönberg), which she gave with much tenderness and richness of tone. The first of three songs in her second group was Fritz Kreisler's "O, Salutaris Hostia," sung impressively in English. This was followed by an exquisite rendering of "Morgen," by Richard Strauss,

in which Miss Culp demonstrated her wonderful control in *mezzo voce*, and the Schubert "Ave Maria," a number that enabled her to charm every one of her listeners. This also was orchestrated by Schönberg.

The sympathetic playing of the accompaniments to these songs added much to their artistic effect, and Miss Culp took pains to show her appreciation, compelling Concertmeister Rich to rise and share the applause after his skilful playing of an obbligato.

A. L. T.

JOINT VOCAL RECITAL IN NEWARK GIVES PLEASURE

Miriam Ardini and Maurice Cowan Sing Effectively with William S. Brady as Their Accompanist

NEWARK, N. J., Jan. 13.—A splendid joint recital was given at Wallace Hall last evening by Miriam Ardini, soprano, and Maurice Cowan, baritone, two singers who have made themselves much admired in this city. They were assisted by William S. Brady at the piano.

Miss Ardini, though suffering from an indisposition, sang her share of the program gloriously. Her voice, though capable of the intricacies of the "Involami" aria from Verdi's "Ernani," is a warm lyric soprano and she understands how to use it to advantage in songs. Her offerings, in addition to the aria, which she sang brilliantly, were Brahms's "An eine Aeolsharfe," Auber's "La Lettre" and, for the first time in America, Paladilhe's "Lamento Provençal," a fine spontaneous utterance. Her English group comprised Marion Bauer's "A Little Lane," Ronald's "Down in the Forest" and Hallett Gilbert's "Minuet—La Phyllis" and "Ah! Love but a Day." She was applauded to the echo.

For Mr. Cowan there was the "Largo al factotum" aria from Rossini's "Barber," which he sang with much finish and an admirable command of its vocal techniques as well as the spirit of the piece. F. Morris Class's "My Soul Is Like a Garden Close," Von Hausseger's superb "Mit trocknen Blumen" and Stubbe's "Meerfahrt" made up his first group and he interpreted them in a manner that left nothing to be desired. His sonorous voice was heard to fine effect later in a group of songs by A. Walter Kramer, comprising his Two Sappho Fragments, "The Last Hour" and "We Two," assisted by the composer at the piano. In these he again displayed admirable qualities.

The singers closed the program by joining in the familiar "Thais" duet, which they sang with excellent results. Mr. Brady presided at the piano in his usual able manner, lending valuable aid to the artists, who have made their studies under him.

MME. FRISCH RE-ENGAGED

Many Return Bookings for Noted Singer in First Tour Here

One of the indications of the success which Mme. Povla Frisch is making in this, her first American season, is found in the number of requests for return engagements which are reaching her representatives, the Musicians' Concert Management. An engagement announced for this artist with the Detroit Symphony Orchestra, on Feb. 25, is the outcome of the success which marked her recital in Mrs. Messimer's series of Friday Morning Musicales at the Hotel Statler last November. In Buffalo, Mme. Frisch opened the Twentieth Century Club's course of concerts in November and now has been engaged for a second Buffalo concert before the members of the Chromatic Club on March 4.

In Boston Mme. Frisch's recital in Jordan Hall on Dec. 15 was so successful that she goes back to Boston on Feb. 17 to appear with the Cecelia Society and on March 21 will make her third Boston appearance in Jordan Hall. Other engagements which Mme. Frisch will fulfill within the next few weeks include the following:

A recital at Oberlin Conservatory, Oberlin, Ohio, on Feb. 14; an appearance with the Apollo Club of Minneapolis on Feb. 22; a recital at the Peabody Institute, Baltimore on March 10, and two joint recitals with Pablo Casals, the first in the series now being arranged by Tom Ward of Syracuse, to take place on March 7 and the second under the auspices of the Music Club of Hartford on March 14.

CONCERT OF SEATTLE COMPOSERS' WORKS

Members of Musical Art Society Present Own Music in Effective Manner

SEATTLE, WASH., Jan. 11.—The annual concert of original compositions by members of the Musical Art Society was given Jan. 4, the program being arranged by Mrs. J. A. Stratton, Florence Hammond Young and Nellie Beach. The Seattle Musical Art Society is an organization of professional women musicians. The numbers were all creditable and were finely interpreted by members of the society, assisted by Robert J. Griffin, George C. Hastings, Mrs. Durand B. Hemion and A. E. Boardman. The program follows:

"Alaska," "Recuerdo," "Danza Mexicana," Alice Maynard Griggs, played by Barbara Berger; "Little Moccasins," "Memories," Adeline Lipman Appleton, sung by Louise Merrill Cooper, with violin obbligato by Mrs. Ashton and Alita Drew Eames at the piano; "Valse Passionnée," "Valse Drole," Mabel Vollintine McGill, performed by Lulu Shephard Johnson; "The Nest," "The Seasons," Drusilla S. Percival, sung by Mrs. Durand B. Hemion, Mrs. Bentley, at the piano; Romanza, Mary Carr Moore, Mrs. Lewis Fielding Ashton, violinist; "Fate," Mary Carr Moore, sung by A. E. Boardman, Leone Langdon at the piano; "The Little Moon," "Twilight," "Good Night," Katherine A. Glenn (Mrs. A. S. Kerry), sung by Gwen-dolen Geary, Agnes Ross at the piano; "Deux Morceaux," Kate Gilmore Black, Mrs. Frederick Bentley; "Come, My Love, and Greet the Morn," Daisy Wood Hildreth, sung by Mrs. Homsted; second quartet, Daisy Wood Hildreth, sung by Grace Farrington Homsted, Katherine Kirkwood Ivey, Robert J. Griffin, George C. Hastings, Mrs. Hildreth at the piano.

The free organ recitals are being more and more appreciated every week. Judson Mather, assisted by Claude Madden, violinist, and George C. Hastings, baritone, gave a Wagnerian program on Jan. 2. Ferdinand Dunkley, with F. K. Haslund, baritone, gave a recital on Jan. 9, including compositions by Sibelius, Grieg and Bach.

A series of folk-song programs in connection with the loan exhibit at the Fine Arts Gallery, during January, has been arranged by Marie Gashweiler. Mme. Hesse-Sprotte gave the program of German folk-songs Jan. 9.

The Ladies' Musical Club Chorus, under the direction of Claude Madden, made its first appearance this season at the monthly concert, Jan. 10. The program was arranged by Mrs. W. H. White and Nellie Beach. The chorus numbers

fifty and its work is excellent. The program shows the high class of music presented at these monthly concerts:

"Love Flew Down from the North," Gibson; Chorus of Polovetzian Maidens, Borodin; Incidental Solo, Mrs. Herman Scholtz; "Moment Musical," Schubert; Valse in A Flat, Chopin, Agnes Ross; Chorus: "On the Mountains and in the Vale," Umlauf; "Telling of Bees," Brueschweiler, words by Eugene Field; incidental solo, Fred B. Langdon, flute, Mr. Keogh; Violin: "Hullanzo Balaton," Hubay; Alice Williams Sherman, Mrs. Romayne Hunkins at the piano; "If Thou Wert Blind," Noel Johnson, "I Hear a Thrush at Eve," Cadman, Fred Burwell Langdon; Chorus: "Ballad of Lorraine," William G. Hammond, text, Frederick Crosby, incidental solo, Katherine Kirkwood Ivey; strings, Marjorie Miller and George DuBois, violins; LeGrand Carter, viola; Ethel Murray, cello; Mr. Keogh, flute; Anna Grant Dall at the piano.

A. M. G.

VOLPE'S YOUNG PLAYERS GIVE ADMIRABLE CONCERT

Young Men's Symphony Shows Marked Artistic Progress—Mme. Volpe as Soloist

More than in the change of setting from Terrace Garden to Aeolian Hall did the concert of the Young Men's Symphony Orchestra on Jan. 16 indicate the progress made by this organization. The performance was one of which Arnold Volpe and his youthful players may be extremely proud. The program was:

Schubert, "Unfinished" Symphony; Goldmark "Sakuntala" Overture; Massenet, Arie, "Il est doux," from "Hérodiade"; Massenet, Suite, "Les Erinnyes"; Songs, "Nur wer die Sehnsucht kennt," Tschakowsky; "Du bist wie eine Blume," Schumann; "Zueignung," Strauss; Tschakowsky, Finale, Symphony No. 4.

A favorite with the audience was the Goldmark overture, of which Mr. Volpe's forces brought out the colorful beauty skillfully. The symphony was played with spirit and precision, as was the Massenet suite, with the "Elégie" capably played by Joseph Benavente, cellist.

In her aria and songs Mme. Marie Volpe showed a distinct artistic advance since her appearance in recital, exhibiting pleasing vocal qualities, if not marked warmth of emotional glow. Mr. Volpe accompanied his wife in the song group. Orchestra and soloist were showered with applause by an audience which included many prominent musicians. K. S. C.

Carl Cantvoort has signed a contract with Henry W. Savage to appear in "Pom-Pom" this season and next. He sang the rôle of the *United States Consul* in "Madama Butterfly" and that of *Jack Ranch* in "The Girl of the Golden West" in the Savage productions of those operas in English.



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CENTRALIZE MUSIC INTEREST AT ADRIAN, MICH.

Organization of Choral Union Has United College, Town and Countryside in Work for Greater Musical Appreciation—Dr. Lundquist, Head of Adrian Conservatory, Leads Plans for Interesting People in Worthy Music

ADRIAN, MICH., Jan. 15.—Adrian College is taking steps which promise to place it well up in the ranks of American colleges that are interesting the people in music of a worthy class, through the organization of a choral society which will present oratorios and other works of the great masters.

Under the leadership of Dr. Matthew Lundquist, head of the Conservatory of Music at Adrian College, the Adrian Choral Union has been organized, with one hundred and fifty voices, and is now working on the Handel oratorio "The Messiah" which will be given in May. Dr. Lundquist expects to raise the membership of the Union to at least two hundred before the May Festival takes place.

Free Lectures

A series of artists' recitals was begun this year, and the attendance is indicative of the growing appreciation being taken here in musical matters. During the winter Dr. Lundquist plans to give a series of free public lectures on different phases of music, which will include talks on opera, classical and modern music and something of the advance which music has made in America in recent years.

"We are working hard to bring about high musical standards in Adrian," said Dr. Lundquist recently. "There is unlimited opportunity here and much genuine talent, which needs only to be cultivated. The steadily increasing enrollment at the Conservatory is indicative of the growth in musical interest. Student recitals are now given monthly, and we are finding them particularly beneficial in giving confidence in public playing and singing, not only to the students of the advanced classes but to



Interior of Concert Auditorium, Adrian College. Inset, Dr. Matthew Lundquist, Director of Conservatory

those in the lower grades as well. We are now offering a course in public school music, which covers two years, for supervisors in high school or elementary grades.

"This year the Adrian Conservatory has departments of study covering work in piano, organ, voice, violin, public school, theoretical music and a children's department, which combines private and class lessons for children under thirteen years of age."

Faculty Associates

Associated with Dr. Lundquist in the voice department, is Prof. David P. Unruh, who recently went to Adrian from the Lawrence Conservatory of Music. Professor Unruh is a graduate pupil of Frederick Vance Evans. In the violin department is Prof. Emil Strumer, one of the well-known teachers of the Middle West.

Since the advent of Dr. Lundquist as

dean of the Conservatory of Music a systematic effort has been made to unite all the musical activities of the city, the college and the surrounding country, with the result that the new Choral Union has not only members in the college and the city, but numbers in its ranks singers who come from miles around to attend rehearsal. The result is becoming apparent in the increased attendance at college, and in the support which is being accorded the recitals and concerts given.

"Some day, not so very far off, Adrian will be a very musical place, I assure you," said Dr. Lundquist. "Everything is in our favor for the most effective accomplishments in music but we need time, plenty of work and patience."

Richmond (Va.) Choral Society Adds Contributing Members

RICHMOND, VA., Jan. 11.—For the purpose of injecting more interest in the Richmond Male Choral Society, members of that organization have determined to receive contributing members into the club, thus placing it on a safe financial basis and making it absolutely certain that a high grade of music will be studied. The Choral Society recently gave its first concert, the organization being just a year old, and musical critics pronounced the choral work, in many respects, the best male chorus singing by amateurs ever heard in this city. F. Flaxington Harker, director of the society, will begin rehearsing at once for another concert to be given in the spring. W. G. O.

Beatrice Horsbrugh Plays in Recital with Organist Noble

Beatrice Horsbrugh, the gifted violinist, appeared on Sunday evening, Jan. 9, at St. Thomas's Church, New York, in a recital with T. Tertius Noble, organist of the church. Miss Horsbrugh displayed her fine violinistic art in a Romance and Pastorale by Hurlestone, Sjögren's Andante Sostenuto and Allegretto, Mr. Noble's "Dreaming" and the "Meistersinger" Prize Song. She was congratulated by all who heard her. Mr. Noble played pieces by Bach, Schminke, Noble and Kullak.

Quartet Gives New Year's Concert at Toronto

TORONTO, CAN., Jan. 8.—A splendid concert was given on New Year's night in Oddfellows' Temple by the Adanac Quartet (Redferne Hollinshead, George

Dixon, Arthur Blight and Ruthven McDonald), assisted ably by Dr. Harvey Robb, pianist. The audience was large and enthusiastic. Tosti's "Good-Bye" called forth two encores, and to Schumann's "Belshazzar" Mr. Blight had to add "The Pretty Creature," by Lane. One of Dr. Robb's numbers, "On the Highway," is a composition by W. O. Forsyth, the widely known teacher of piano of this city. S. M. M.

Penelope Davies Sings for Organization of School Principals

Penelope Davies, the New York contralto, was heard before the Principals' Club, an organization of New York school principals, at the Hotel Manhattan, New York City, on the afternoon of Jan. 7, when she sang "Danza, Danza, fanciulla, gentile," by Francesca Durante; "Waldeggespräch," by Schumann, and "The Red, Red Rose," by Cottenet. Miss Davies was in fine voice and gave all three numbers in a most finished style. Especially effective was her rendition of the last offering. She was assisted at the piano by Harry Oliver Hirt, who accompanied in a most able manner.

Tacoma Artists in Benefit for Organ Fund

TACOMA, WASH., Jan. 10.—The musical program given in the auditorium of the First Christian Church, on Wednesday evening, Dec. 29, for the benefit of the pipe organ fund of Our Savior's Lutheran Church was one of the most artistic events of the musical season. Tacoma artists who gave their services were Mme. Eleanor Kerr, soprano; Rose Schwinn, pianist; Fritz Kloepper, baritone, and Blanche Yorktheimer, violinist. Especially beautiful was the singing of the Massenet "Elégie" by Mme. Kerr, with violin obbligato by Miss Yorktheimer.

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EXPLORES UNTRODDEN PATHWAYS IN SONG

Schola Cantorum Sings Unfamiliar Music by Russian and Scandinavian Composers

Kurt Schindler's Schola Cantorum gave its first concert of the season before an audience of fair size at Carnegie Hall, New York, on Wednesday evening of last week. The chorus has become a factor of sufficient importance in the community and its right to figure as it does in the local arena cannot be questioned—this though its accomplishments fall not infrequently below the accepted standards of choral rectitude. But it cultivates ideals that are worth fostering and caters to tastes that, without it, must rest unappeased. Hence its practical utility and a legitimate reason for its being, were it even to attain results less satisfactory than is the case.

Mr. Schindler's singers have in the last few years earned gratitude by bringing forward Russian, Bohemian, modern French, Italian, English and other works well worth an introduction, but which, failing the Schola, would have remained unperformed and unsung for the time being, if not indefinitely. The erstwhile MacDowell Chorus deserves success if only by virtue of its endeavors to break from travel-worn paths and to explore virgin territory.

The chorus offered last week a Russian-Scandinavian program, chiefly a *cappella* and sung in excellent English translations by Jane and Deems Taylor. The Scandinavian section was Swedish and Finnish. A Norwegian number or two might have been interesting as, for example, the wonderful but practically unknown "At the Cloister Gate" of Grieg (which the Schola may, perhaps be induced to try some other time); especially as the Scandinavian contributions were not of the most signal importance. The complete program follows:

Russian Songs (for mixed voices)—"Kol Slaven" (Divine Praise), Bortniansky; "The Nightingale" (with baritone solo), Tchaikovsky; "Kalinka" (Dance Song) (with tenor solo), Traditional; "Interrupted Slumber" ("The Hapless Bride"), (with soprano and baritone solos) Traditional; "Spinning Top" (Folk-Dance), Rimsky-Korsakoff; "Russian Carol," Rimsky-Korsakoff; "Ballad of the Kremlin" (Siberian Prison Song) (Coll. by Gartveld); Finnish Student Songs

(for male chorus)—"Summer Evening" (old Finnish Folksong) (with soprano solo), Selim Palmgren; "I'm Coming Home," Palmgren; "Finnish Lullaby," Palmgren; "Fight," Richard Falin; Swedish Songs (for mixed voices)—"In Pine Woods," "Little Flower" and "Flirt Song" (words by Björnson), Wilh. Peterson-Berger (with soprano and baritone solos); Russian Songs (for mixed voices)—"Ballad of the Volga" with alto and baritone solos, Traditional; "Bylinka" (a legend of Kieft), Kastalsky; "Down St. Peter's Road" (with soprano and tenor solos), Traditional; "The Gipsy" (Dance Song), Zolotareff; "Oh! If Mother (Volga) (Humoresque), Pantchenko; "Merry Yuletide," Rimsky-Korsakoff; "At Father's Door" (Dance Song) Moussorgsky; "Dubinushka—The Song of the Cudgel," Slonoff.

The soloists were Anna Fitzu, soprano; Jean Vincent Cooper, contralto; Charles Harrison, tenor, and Hugh Allen, baritone. They had purely nominal duties to perform and hence require little comment beyond the statement that, on the whole, they acquitted themselves respectably. By far the largest share of credit fell to Miss Cooper, who sang her few measures with startling beauty, and Mr. Allen. Discussion of Miss Fitzu's abilities were best suspended until she has opportunity for more extended individual effort. Certainly the little she did last week called for no particular commendation.

The Schola sang tolerably well at times, though without any special aptitude for nuance, alluring tonal charms or other delicacies of execution. To be sure, a measure of allowance must be granted for the characteristic difficulties presented by the Russian style for those not to the manner born. The numerous lapses from the pitch were sufficient to cause well-wishers bitter qualms. Some of the songs, however, were sung in tune and with spirited effect.

Unquestionably the most musically notable were the delicious "Kalinka"—a song as racy of the Russian soil as the Bortniansky and Tchaikowsky works were not—the magnificently sombre and dramatic Siberian "Ballad of the Kremlin," the superb "Ballad of the Volga," Kastalsky's "Bylinka," the folksong "Down St. Peter's Road" and Moussorgsky's "At Father's Door." Of the Finnish and Swedish songs we liked best Selim Palmgren's humoresque, "I'm Coming Home," which was repeated, and Peterson-Berger's "Flirt Song." A quantity of other numbers proved more or less insipid and their performance did not lend them a vicarious distinction. However, the choristers received much encouraging applause. H. F. P.

Caruso and Elman Soloists in Bagby Musicale

Enrico Caruso and Mischa Elman were the artists at the Musical given by A. Morris Bagby at the Waldorf-Astoria, on Jan. 10. Mr. Caruso was in excellent voice and won a particular success for several songs by Gabriele Sibella, the Italian composer, now in this country. These songs included "Sur ta bouche" and "Désir" and, as encores, "Bocca Dolorosa" and "Bimba, Bimbeta." Buzzi-Peccia's "Mal D'Amore" and "Povera Pulcinella" also made a fine impression and especially the latter. Mr. Elman played two movements from Lalo's "Symphony Espagnole" and compositions by Chopin, Beethoven, Schubert and Sarasate. Salvatore Fucito and Walter Golde were at the piano and David McK. Williams was at the organ.

Elman Draws Big Audience in Syracuse Series of Miss King

SYRACUSE, N. Y., Jan. 7.—Mischa Elman appeared at the Wieting Opera House, Tuesday evening, in recital before a large and distinctly enthusiastic audience. His playing gave great pleasure, and A. Kathleen King is to be congratulated on the success of her undertaking, as she seems always able to draw large audiences for the artists under her management. Mr. Elman was generous in his encores. Walter H. Golde was at the piano. L. V. K.

CELEBRITIES HEAR NEW LIGHT OPERA

Musical Notables at Successful Première of Hungarian Work, "Sybil"

"Charles Frohman Presents" was again the legend at the top of a comic opera program when "Sybil" was introduced at the Liberty Theater, New York, on Jan. 10, and the instantaneous success of the production showed that the operetta traditions of the manager who lost his life on the Lusitania was being splendidly upheld. Unusually tumultuous was the demonstration after the second act by the "first-nighters," among whom were the following from the musical world:

Leopold Godowsky, Artur Bodansky, Efrem Zimbalist, John McCormack and Mrs. McCormack, Mrs. Fritz Kreisler, Josef Stransky and Mrs. Stransky, Melanie Kurt, Alexander Lambert, Emerson Whithorne, Dr. Anslem Goetzl and William Thorne.

"Sybil" is a Hungarian operetta which was composed by Victor Jacobi, with the original libretto by Max Brody and Frank Martos, the adaptation in English being by Harry Graham, abetted by Harry B. Smith. Jacobi shared a curtain call with the three stars, Julia Sanderson, Donald Brian and Joseph Cawthorn.

This Hungarian concoction with American seasoning has many ingredients of popular success, among them an

extremely melodious and rhythmically lilting score, with colorful instrumentation; an entertaining story with a touch of romance and a continuous flow of comedy, thanks to the convulsing fun making of Mr. Cawthorn; a trio of stars each of which has a large following; a chorus which sings well and the feminine members of which are good-looking—while the male section is refreshing in its virility; picturesque settings and costuming and stage management that is tasteful and intelligent.

The only defect that one can find is that there are not better voices among the principals. The audience, however, showed that it was satisfied with the charm and grace of Miss Sanderson (even though she did not sing like the operatic prima donna that she was supposed to portray, the spirited dancing and acting of Mr. Brian, and the legitimate low comedy of Mr. Cawthorn. Another splendid performance was that of George E. Mack, as the Russian Governor.

Harold Vicars conducted the large orchestra. Especial favorites among the musical numbers were two graceful waltzes, "Lift Your Eyes to Mine" and "Love May Be a Mystery," the song "hit," "When Cupid Calls," which is bound to be "fox-trotted" all over town, and Mr. Cawthorn's inimitable "I Can Dance with Everybody But My Wife," written by the comedian himself and John L. Golden. K. S. C.

A joint recital was given by Isabel Pearson Fuller, organist, and Donna Riblette Flaaten, soprano, at the First Baptist Church, Duluth, Minn., on Dec. 30. Both soloists again proved their fine musicianship by the artistic rendition given their choice of compositions.



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PADEREWSKI DODGES DES MOINES GERMS

**Prevalence of Grippe Makes
Famous Pianist Avoid
Interview**

DES MOINES, IOWA, Jan. 15.—Ignace Paderewski, the pianist, is also among the famous artists who are using "safety first" methods on the grippe germs. Reporters from the Des Moines papers, who wished to interview the maestro on the day of his recent recital in that city, were informed by Mme. Paderewski that he would see no one, as there was danger of "bringing in the grippe from the outside." This was in accordance with the doctor's instructions, as the pianist had been suffering for several weeks from a severe cold.

The brilliancy of the master technician of the piano was again evident in the recital given at the Coliseum Monday evening, Jan. 10. The bulk of his offerings consisted of a Schubert Fantasia, the Schumann "Etudes Symphoniques," a Chopin group and some Couperin studies.

The delicate shading and marvelous transitions which have made him the pianistic marvel of the age were again heard, but the pianist was evidently suffering from a series of minor annoyances, caused by late comers and unavoidable noises from the exterior of the building, which made him ill at ease and robbed his playing of some of the fire which he customarily displays. His encore offerings included a Rubinstein-Bethoven composition, a group of Chopin pieces and Schumann's poetic "Warum."

**Beatrice Flint Collin Gives Recital for
Philadelphia Music Club**

PHILADELPHIA, Jan. 5.—One of the most successful events given under the auspices of the Philadelphia Music Club this season took place at the Aldine Hotel yesterday afternoon, when Beatrice Flint Collin, contralto, appeared in recital before an audience of about 200 members. Mrs. Collin for several years has been one of the most popular singers in this vicinity, and has won many successes, notably in her interpretation of *Suzuki* in the Philadelphia Operatic Society's recent performance of "Madama Butterfly," and at her recital in Griffith Hall early in the season. Yesterday afternoon, the appealing quality of her rich contralto and the artistic taste and sincerity of her vocalism were advanced

tageously shown in a varied list of songs, among those received with especial favor being "My Lover, He Comes on the Skee," Clough-Leigher; Horsman's brilliant "Bird of the Wilderness," and Richard Strauss's "Ich Trage Meine Minne." The accompaniments for Mrs. Collin were admirably played by Elizabeth Gest.

A. L. T.

SOLOIST WITH HAWLEY

**Ella Markell Sang at Late Composer's
Final Appearance**

Ella Markell, contralto, is one singer for whom the Hawley cantata, "The Christ Child," has especially deep significance, as she sang in the Asbury Park,



Ella Markell, Contralto, who Appeared in the Asbury Park Christmas Presentation of "The Christ Child" by C. B. Hawley

N. J., presentation of the cantata on Sunday, Dec. 26, on the late composer's last public appearance, when he directed the composition.

Miss Markell is a pupil of Professor M. E. Florio, the well-known vocal teacher and coach of New York. She recently appeared with pronounced success in a concert before the Civic Department of the Woman's Club of Asbury Park, in a program of classic and modern songs, winning much praise for the ease and sureness with which she met the exacting demands of her brilliant offerings. Miss Markell is contralto soloist of the Asbury Park First Methodist Church.

ILLUSTRATES ART OF JAQUES DALCROZE

**Roxanne von Ende Makes Her
Début as Exponent of Eurhythmic
Gymnastics**

By degrees the value of the so-called eurhythmic gymnastics as a factor in musical study is being realized in America. Disciples of the famous Dr. Jaques Dalcroze of Dresden have come to this country, located in several of our cities, have valiantly combatted prevailing prejudices against everything that is new or revolutionary and have succeeded in arousing considerable interest in the matter of rhythm as an individual musical subject.

In New York one of the first to take up this propaganda was Herwegh von Ende, director of the von Ende Music School, who engaged the services of Thade de Jarecki, a young exponent of Dalcroze school abroad. On Tuesday night of last week Mr. von Ende presented his daughter, Roxanne, in a program illustrating this art and the occasion brought out a large audience that filled completely the assembly rooms of the school at 44 West Eighty-fifth Street.

Mr. von Ende read a paper prepared by Mr. Jarecki, outlining the principles of Eurhythmic Gymnastics, after which Miss Roxanne gave a graceful demonstration of the various phases of the art. The spectators were impressed not only by the manifest value of the system as an adjunct to music study, but also by the genuine artistry displayed by the young lady. With the assistance of Lawrence Goodman at the piano, she illustrated such tests as bodily gestures attuned to all measures from 2-4 to 8-4, on a given command adding one quarter until eight quarters were reached, and then decreasing the count until the return to a 2-4 beat, various steps representing half notes, dotted half notes, whole notes and so on. These were developed into a demonstration of the realization in canon, of independence of movements in which the left arm beat three, the right four, the feet five and the head two simultaneously.

As a finale Miss Roxanne gave her own conception of Schubert's "Marche Militaire." The fact that she had had only twenty lessons in this new art caused surprise in view of the proficiency she exhibited.

Mr. Jarecki aided her in an interpretation of his own Idyl and later performed Grieg's "Ich liebe Dich," the Rachmaninoff Prelude, Schütte's Etude Mignon and his own "Satyre."

P. M. K.

How Sentimentality in Piano Playing Affected Liszt

An exhibition of sentimentality invariably invoked Liszt's sarcasm, writes Carl V. Lachmund in *The Etude*. A young Swiss lady, who had been very successful with Chopin's Spianato-Polonaise at a former lesson, came to grief with Beethoven's Theme and Variations in C Minor. She started the sturdy theme in a sentimental manner, and as she proceeded this grew from bad to worse. I expected an outburst of anger, but the Master was in a philosophical mood, and took it merely as a joke. Audibly he soliloquized: "Aha! A sentimental lover's proposal." Then a moment later: "Now we have a funeral." At the next exhibition of dolefulness: "Here we see

the hearse." Finally, in distress he left the piano exclaiming: "Gracious! Now the sexton himself is being buried."

After some moments of silence, during which he had been gazing out of the open window with a far-off look over the ducal park, he turned to a small group, of which I happened to be one, and with more earnestness added:

"Girls do not play seriously until they have had seven love affairs—but *unhappy* one," he amended, arching his shaggy eyebrows.

"COLLEGE DAY" CONCERT

**Mmes. Sundelius and Charbonnel in
Providence Program**

PROVIDENCE, R. I., Jan. 6.—On Friday afternoon in the Elks' auditorium occurred the fourth in the series of De Luxe concerts. A large audience welcomed the artists, Mme. Avis Bliven-Charbonnel, pianist, and Mme. Marie Sundelius, the Swedish soprano. Emilio de Gogorza was expected to sing, but at the last minute he was found to be confined to his home by illness, and Mme. Charbonnel was engaged to take his place.

Mme. Charbonnel played her numbers with a brilliancy of technique and with musicianly feeling. After her splendid playing of the Liszt Thirteenth Rhapsodie she responded with an extra number.

Mme. Sundelius pleased her audience by her intelligent interpretations of her various numbers, but it was her Swedish songs, which the singer gave in native Swedish costume, which proved a novelty to Providence audiences and won for her enthusiastic applause. Mrs. Dudley T. Fitts proved a satisfactory accompanist. This special concert was called "College Day," the hostess-in-Chief being Mrs. W. H. P. Faunce, wife of the president of Brown University. The guests of honor were Dr. Faunce of Brown University, Dean Lida Shaw King of Pembroke and Dr. Mary E. Wooley, president of Mount Holyoke College.

At a musical tea given in Churchill House on Monday afternoon by the Chaminade Club, Mrs. Eleanor Sproat-Deal, president, the entire program was devoted to numbers delivered with most artistic effect by Kathryn Meisle, contralto of Philadelphia, Pa. Mme. Alda Turner Hintz, Miss Meisle's vocal teacher was at the piano. G. F. H.

James Harrod Booked to Appear at Five Festivals

James Harrod, tenor, who is under the management of Walter Anderson, has been so successful in his concert appearances this season that he has been booked for no less than five festivals. These include the Paterson, N. J.; Newark, N. J.; Jersey City, N. J.; Nashua, N. H., and Lindsburg, Kan. festivals. Mr. Harrod will appear on Jan. 27 in a joint recital with Anito Rio at Syracuse, N. Y.



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DAMROSCH-ELMAN CONCERT PLEASURES

New York Symphony in Philadelphia with Violinist Soloist—
Rich Quartet Heard

PHILADELPHIA, Jan. 14.—The Symphony Society of New York, Walter Damrosch, conductor, played before a large and appreciative audience at the Academy of Music last Monday evening in the second of its series here this season, under the local management of Helen Pulaski Innes. The following was the program:

Symphony No. 2, in D, Beethoven; Concerto in G Minor, for Violin and Orchestra, Bruch; Bacchanale from "Tannhäuser," Wagner; solos for violin: "Ave Maria," Schubert-Wilhelmj; Caprice Basque, Sarasate.

The concert was a popular event, Mr. Damrosch having a large following in this city, while Mischa Elman was a soloist of potent drawing power. The orchestra showed a decided artistic advance over last season in its interpretation of the Beethoven symphony, which opened the program, playing with good quality and unison of tone. The *largo* was delivered with smoothness and sympathy, while the *scherzo* was delightfully given, this movement marking the highest point of excellence in the interpretation. It was in the Bacchanale from "Tannhäuser," however, the orchestra's only remaining separate contribution to the program, that conductor and musicians were at their best. Mr. Damrosch's especial aptitude as a Wagnerian conductor was shown in this number, which was given with splendid verve and tonal brilliancy.

Mr. Elman appeared twice on the program, his first number being the Bruch Concerto in G Minor. This he played with his accustomed technical skill and sympathy, the *adagio* being particularly well done, while considerable brilliancy was exhibited in the *finale*. At times there seemed to be rather too much of Elman and scarcely enough of Bruch in the interpretation, the violinist injecting a good deal of his own personality into it, but with such effect as to win the very cordial approval of the audience. Even better liked, however, were the "Ave Maria" of Schubert-Wilhelmj, which was exquisitely played, and Sarasate's "Caprice Basque," the intricacies of which

were mastered with ease. While these numbers closed the program, Mr. Elman was recalled until he had added two extra selections. The final concert of the series will be given on Feb. 23, with Frieda Hempel as soloist. This will be Miss Hempel's first appearance in Philadelphia outside of opera.

At Witherspoon Hall, on Wednesday evening, the Smit Musical Bureau presented the Rich String Quartet in its second recital of the season, this admirable organization, composed of Thaddeus Rich, Hedda Van den Beemt, Alfred Lorenz and Hans Kindler, all members of the Philadelphia Orchestra, having the assistance on this occasion of Mauritz Leefson, pianist, who was heard in Sinding's Quintet, Op. 5, and Ellis Clark Hammann, as accompanist for Mr. Kindler, who appeared as soloist. Mr. Leefson performed brilliantly his part in the Sinding Quintet, and the quartet also was heard to excellent advantage in Haydn's Quartet No. 35, in D Major, and Theme and Variations, Op. 2, by Glière. Mr. Kindler, whose playing of the 'cello is always distinguished by beauty of tone and a technical facility and accuracy unusual in so young a performer, gave first the "Arioso" of Bach-Franco, after which he was heard in two delightfully melodious and picturesque compositions, "Chant du Voyageur" and Scherzo-Caprice, by Camille Zeckwer, the Philadelphia composer. Mr. Hammann's accompanying of these numbers was an example of what piano accompaniments should be but oftentimes are not, for he invariably adds to the artistic value of any composition in which he takes part.

Henry Albert Lang, the widely known composer of this city, whose prize-winning symphony was played with success by the Leps Orchestra at Willow Grove last summer, is at present working on a new orchestral composition, which he expects to finish in the near future. The work is a suite in four parts, entitled "Pastoral Scenes," and gives impressions, scenes and characters of the country encountered in wandering through the plains, over the mountains and by streams and brooks. The ideas originated with Mr. Lang last summer during a walking tour through the Catskills. Mr. Leps has promised the composer to give the work its first public performance with his orchestra at Willow Grove next summer.

ARTHUR L. TUBBS.

Reed Miller and Nevada Van der Veer go to Boston on Jan. 23 to sing again with the Handel and Haydn Society at the repetition of the Christmas performances.

BOSTON RECITAL BY MRS. MacDOWELL

A Plea for Fulfillment of a
Cherished Ideal of the
Composer

BOSTON, Jan. 9.—Mrs. Edward MacDowell, widow of the composer, gave a lecture-recital at the home of Mrs. Crimmins in Brookline last Tuesday afternoon, many musicians of Boston and members of the MacDowell Club of this city attending. Before playing a program of MacDowell's piano compositions, Mrs. MacDowell spoke with impressive frankness of the purposes of the MacDowell Colony at Peterboro, N. H., and of the situation of the creative artist in America.

It was easy, Mrs. MacDowell said, in effect to realize that hardship meant development. This was undoubtedly true. On the other hand, it was also true that anyone who embraced the career of a creative artist would encounter more than enough difficulties and discouragement without adding the burden, so heavy as to become a hindrance, of pecuniary need. The requirements of the artist are not exorbitant or extravagant, but opportunity for absolute mental concentration, freedom from distracting obstacles which make such concentration and a creative attitude of mind extremely difficult are essential for artistic development. Many artists had undoubtedly either failed or else failed to arrive at the complete unfolding of their talent, because of intolerable conditions of life. MacDowell himself need not have passed away when he did, before having reached the height of his creative powers, had conditions been more propitious for him.

Mrs. MacDowell described the studious life at the Peterboro colony, and mentioned some of the remarkable results already obtained there. She added, lest her previous remarks might have given the impression that the MacDowell colony sought to shelter rather than to stimulate prospective talent, that only those who had already achieved actual results and gained recognition by their creative powers were admitted to the colony. Applicants had to point to achievement of some substantial kind, and they had to come recommended by at least two artists of the highest reputation before they could be admitted. Once admitted, every condition for their comfort and uninterrupted labor within the resources of the colony was provided at the rate of one dollar a day.

But the sums thus acquired by the management of the MacDowell Memorial Association are not, of course, sufficient to pay running expenses. It is for the purpose of continuing the work of which MacDowell dreamed, of encouraging creative art in whatever form and wherever found in this country, that Mrs. MacDowell continues, season after season, her lecture tours in behalf of the Peterboro settlement. It is her hope, as it was MacDowell's, that this place may be instrumental in developing a talent greater than his, even more worthy of America and America's ideals.

Mrs. MacDowell played, among other

pieces, the "Sea Pieces" of MacDowell, some of the "Forest Scenes," the *Largo* from the "Sonata Tragica." She is one of the few pianists who understand the composer's music and his absolutely individual manner of expressing himself. With this music, in fact, Mrs. MacDowell has evidently a sympathy born less of the knowledge of its "traditions" than of her own intuition and temperament.

O. D.

First New York Recital of Enrique Granados

The first and possibly the only appearance in New York of the Spanish composer, Enrique Granados, as interpreter of his own works, will be before the Society of the Friends of Music, at the Ritz-Carlton Sunday afternoon, Jan. 23. Mr. Granados will play his piano compositions, including four "Goyescas," and has asked Maria Gay to assist him in the presentation of his songs.

Kind Words from Texas

To the Editor of MUSICAL AMERICA:

Inclosed find money order for a subscription. My Tuesday of each week is always well spent in reading your paper.

ALICIA PETITCLERC.

San Antonio, Tex., Jan. 4, 1916.



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Newark Evening News, Oct. 20—"Miss Gunn played greatly with her renderings of Kreisler's Tambourin Chinois and the Paganini-Kreisler Praeludium and Allegro both exceedingly difficult of execution, but rendered with an ease that won instant applause."

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SINGS FOR WHITE HOUSE BRIDE

Louise Llewellyn, American Singer, Is First to Appear at Cabinet Dinner Presided Over by the New "First Lady"—Program of Folk-Songs Given

WASHINGTON, D. C., Jan. 12.—With true American spirit, the first musician to greet the new "First Lady of the Land" in the White House, was Louise Llewellyn, the young American singer, who has a voice of beauty and richness and sympathy. It was through the discrimination of Margaret Wilson as a singer and musician that Miss Llewellyn was invited to appear on this occasion, for a similar honor was accorded the artist a couple of years ago, when she was enthusiastically received by the entire executive household. In fact, it was MUSICAL AMERICA that located Miss Llewellyn, so anxious was the President's daughter to have this particular singer—whose place of abode had changed since her last appearance in Washington.

Miss Llewellyn's specialty is folk-songs, the Slovak songs in particular, which she gives in costume. Her program last night occurred after the first cabinet dinner, presided over by the bride of the White House. It consisted of "Tece Voda" (Flowing Water), "Kolibavka" (a lullaby), "My Katarienka," "Dimanche a l'Aube" (old Breton), "Le Chiffonier" (old Breton), "The Land of the Sky Blue Water," by Cadman, and "O, No, John." Each selection was sung in the native tongue—Slovak, French and English.

Miss Llewellyn was dressed in a Bohemian costume, which with its brilliancy and quaintness and the artist's natural attractiveness, presented a picturesqueness that was charming. Add to this the acting which Miss Llewellyn infuses into her songs and one may well realize why her audience caught the spirit of the Slovak in his native land. To add further to the atmosphere, she played a group of folk dances on the ninera, an instrument of the fifteenth century, which has the tones of a bagpipe, with keys like a cornet and is operated with a handle similar to that of a street organ.

Corinne Harmon, who accompanied Miss Llewellyn in her Western tour, presided at the piano and assisted in giving



Photo by G. V. Buck, Washington, D. C.

Louise Llewellyn, Soprano, Who Made Second Notable Appearance at the White House

the true interpretation of the simple melodies. Each number was heartily received and the singer given a real ovation in meeting the official party.

When asked why she has selected folk-songs as a medium for her beautiful, sympathetic voice, the artist said: "It must be because I love the people and in no way do they speak more intimately to us than through their own native songs. And I love the Slovaks, their costumes, their music, their simplicity and their sincerity. I have studied them in their homes and in literature. It is my desire to give a true conception of them as they are and not what I or anyone else may think they ought to be. That is why some action is necessary in the interpretation."

Miss Llewellyn holds and treasures highly the gold pin which was presented to her by President Wilson on the occasion of her former appearance at the White House. The design is that of a lyre, surrounded by a laurel wreath, and surmounted by the American eagle.

WILLARD HOWE.

MANY NEBRASKA CONCERTS

Season at Lincoln Provides Variety of Musical Pleasures

LINCOLN, NEB., Jan. 7.—Much enthusiasm was displayed last night at the Temple Theater at the concert given by the Spanish 'cellist, Antonio Sala, and his assisting artists, Lois Brown, pianist, and Mignonne Meeker, soprano. The concert was under the management of C. W. Best, and the local auspices of the University School of Music, and was one of the most interesting events of the season.

Several hundred members of the Matinee Musicale Club gathered on Monday afternoon at the First Congregational Church to hear the symphony program presented by Mrs. Carrie B. Raymond, organist, and a string quartet. The numbers included the Schumann Symphony in C and a Schubert Symphony. Aenone Poston also played the Grieg Concerto, the orchestral accompaniment being supplied by the organist and quartet.

One of the most interesting of the Christmas musical programs was that at the Church of the Holy Trinity, at midnight on Christmas Eve. Hazel Kinseella gave a thirty-minute organ recital as the congregation assembled. Then the old English custom of singing carols in

the tower of the church was carried out by the choir with beautiful effect. Lincoln celebrated its first municipal Christmas program on Christmas night at the Capitol grounds. One hundred and seventy-five small Christmas trees and two, which measured thirty feet each, were arranged on the north of the Capitol, and before this, amid brilliant illuminations, a choir of several hundred voices, led by Carl-Frederick Steckelberg, and accompanied by the Fifth Regimental Band, sang familiar Christmas carols and hymns.

H. C. K.

Melba Heard in Concert at Albany Under Nelson Management

ALBANY, N. Y., Jan. 6.—The appearance of Mme. Nellie Melba in concert at Harmanus Bleecker Hall last night, under the John L. Nelson management, conclusively demonstrated to Albanians that the great prima donna is in full possession of her vocal power and is still the wonderful Melba of other years. In the "Mad Scene" from Thomas's "Hamlet," it was shown that time had not materially changed the beauty of the lyric voice, which for so long has been one of the ideals of the music-loving public. The capable assisting artists were Beatrice Harrison, 'cellist, and Robert Parker, baritone. Frank St. Leger was at the piano. W. A. H.

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ENTERTAINMENT TO AID BOSTON MUSIC SCHOOL

Tableaux and Concert Numbers Presented for Benefit of Institution of Rapidly Growing Value

BOSTON, Jan. 9.—An entertainment of tableaux and of music was given on Thursday evening in Copley Hall, in aid of the South End Music School. The tableaux were designed and directed by C. Howard Walker. The music program was arranged by Henry L. Mason. The tableaux represented various nationalities, including America of the Colonial days. The music was performed by Mrs. Tippet, pianist; Percy Leveen, violinist; John MacKnight, flautist; Adolph Vogel, 'cellist; Charles Roepper, organist; Marjorie Church and Raymond Havens, pianists; Mary Fay and Miss S. R. Dabney, sopranos; Dorothy Cook, contralto, and Charles Bennett, baritone.

The aim of the South End Music School is to bring good music within the reach of wage-earners and their families. There are 275 pupils now studying at this school, and 200 new applications were received between Sept. 20, 1915 and Jan. 1, 1916.

The school has developed a senior orchestra of fifty-two members; a junior orchestra of twenty members; a women's chorus of twenty. Instruction is given in piano, voice, 'cello, cornet, flute, solfeggio and ensemble playing. Every child is urged to study solfeggio, in-

struction in which is given free of charge. Ensemble playing is encouraged among the pupils, and one string quartet, assisted by horn and trumpet players, also pupils of the school, provided the music for Christmas pageants at eight school centers of Greater Boston during the holidays, with credit to themselves and the school.

Thirteen nationalities are represented among the pupils. A library, free to the pupils of the School and their parents, is open every day, and last year, 2500 persons availed themselves of its privileges. In the same period, 650 books and pieces of music were taken home by the students.

The school is flourishing, although, necessarily, its expenses, which are met in part by interested individuals and by subscription, increase as its membership and its accomplishments increase. Subscriptions and inquiries about the school should be addressed to Mrs. Henry L. Mason, 188 Bay State Road, Boston.

O. D.

Des Moines, Iowa, to Hear San Carlo Grand Opera Company

DES MOINES, IOWA, Jan. 10.—The San Carlo Grand Opera Company is to appear here, under the auspices of the White Sparrows, for three days of opera, Jan. 20, 21 and 22. Commenting on the coming of the San Carlo singers, the Des Moines Register calls attention to the new movement in the world of music, which is causing opera to be given at popular prices and putting good music within the financial reach of every one.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

HOW vast a legacy of beauty is preserved in Celtic folk music is as yet only dimly apparent to the generality of music-lovers. Everyone doubtless believes himself to have a fairly complete notion of characteristic songs of Ireland and everybody pretends to have heard a sufficient number of them sung to recognize their essential elements. Certain of the least significant lyrics have unquestionably been household words for generations. But familiarity with "The Last Rose of Summer," "The Minstrel Boy," "Believe Me if All These Endearing Young Charms," "The Wearing of the Green," "St. Patrick's Day in the Morning" and a few others of the kind does not predicate an acquaintance with the great exemplifications of Irish song literature. And this literature is superlatively, enduringly great! Only Russia proffers a treasury as rich, and, after delving for a space in the golden hoard of the Celts, one questions whether the musical contribution of Russia is indeed very much more considerable of consequence. The comparatively recent revival of a finely imaginative and subtle poetic literature has done not a little to stimulate interest in the musical aspects of the Celtic soul. This phase needs only proper tending and exploitation to show forth in its full greatness.

For this reason unbounded gratitude is due the Ditson Company for the addition to its "Musicians' Library" of a volume of "Sixty Irish Songs," selected, arranged and edited by the distinguished American composer, William Arms Fisher,* with a degree of skill and indefatigable care that makes conventional praise seem impertinent. Apart from selecting the songs—a difficult task in view of the great number from which to choose—Mr. Fisher was obliged to adapt texts to them. The vast difficulty attending this sort of thing is sufficiently obvious. Not only had the editor to discover poems

relevant in spirit to the music with which they were to be consorted but also adapted to it metrically—in brief, so perfectly companionable that words and melodies should seem to have emanated from the identical source. Mr. Fisher's superlative conscientiousness drove him to examine two thousand poems out of which he finally drew only two hundred suited to his purposes. Among the poets represented are Thomas Moore, Samuel Lover, W. B. Yeats, Ethna Carbery, Alfred Perceval Graves, Joseph Campbell, Francis Fahy, Gerald Griffin, Padraic Colum and Alice Milligan. Thus the percentage of texts is largely modern. The welding of poetic and musical ideas and forms amazes one by the success of its consummation.

In the troublesome matter of accompaniments, Mr. Fisher's course has been equally happy. His purpose in fashioning them has been governed neither by the archaeological ideal of naive simplicity, of a harmonic investiture so elementary as to be practically negligible, nor by the desire to transmogrify and completely obliterate the spirit of the melodies in their primal estate by dressing them in the most extravagantly sophisticated modern garb. He has indeed "created a colorful accompaniment that enhances the character of melody and text, that gives them fresh significance and that charms the listener with the impression of a fresh and spontaneous creation." Much may, of course, be argued in favor of the simple and the fanciful treatment of folk songs. Yet it is always necessary to recall that the average music-lover is no antiquarian specialist and that consequently for practical purposes, the richer adornment is desirable, always provided it does not violate the fundamental spirit of the music. From this defect and from excesses of any sort, Mr. Fisher's accompaniments are happily free. And we have no hesitation in pronouncing them superior to any that have thus far come to our attention. Their ingenuity, subtle imaginative quality and fullness of musical resource give to the finished product the dignity and value of a second creation. The variety and color are remarkable and Mr. Fisher carefully provides a new scheme of accompaniment on every recurrence of the melody—an accompaniment regulated by perfect taste and sensitive discretion.

Of the songs themselves, little can be said here for the reason that so much might be written. They are precious gems of the first water. Singers will find here an inexhaustible mine of lyrical treasures. The dramatic sweep and breadth of some of them is absolutely astounding; likewise the haunting tenderness, the poignancy and anguish of others. Of course, there are comic songs and capital ones, too. But the great number of masterpieces precludes specification at present. Every song in the volume will repay examination. And nothing is more striking than the startling similarity of these songs to the idiom of Edward MacDowell. The full wealth of Celtic elements in the nature of the great American composer can only be appreciated by the direct comparison made feasible by Mr. Fisher's masterly *recueil*. With this volume the Ditsons have placed the whole musical community under a profound burden of obligation.

The volume is issued both for high and low voice. H. F. P.

SEVERAL years ago, the work of William Lester was first reviewed in these columns and was found to be very immature. Since then he has progressed finely and his music to-day compares favorably with much of the serious work being done in this country. Two new songs show him at his best. They are a deeply felt setting of "When I Am Dead, My Dearest," by Christina Rossetti and "May and Love."

In his Rossetti setting, Mr. Lester has struck a lovely note; he seems with almost triumphant success to have brought out the joyous sadness of this superb poem, a poem which only a musician of real gifts could rightfully attempt to set. His music is modern in texture and has an extraordinary fullness of sentiment. This song should go far to add to its composer's reputation. It is dedicated to Helen Stanley.

"May and Love" on the other hand is

†"WHEN I AM DEAD, MY DEAREST," "LOVE AND MAY." Two Songs for a Solo Voice with Piano Accompaniment. By William Lester. op. 16, Nos. 1 and 2. Published by the White-Smith Music Publishing Co., Boston. Price, 50 cents each.

a light piece, *Moderato Grazioso*, full of charming melody. In fact the main melody is exquisite and its lines are perfectly fashioned.

Both songs are issued for high and low voice.

ALLEN SPENCER, the Chicago pianist and teacher, has edited and fingered a very good "Bach Album" for the intermediate piano grades for the firm of Clayton F. Summy.† The material has been chosen by Mr. Spencer from the suites, partitas and other piano works of the great German master and he has prepared them excellently. The book will be welcomed by piano teachers and students.

There are new simple songs in the new Summy issues, among them Felix West's "You" and Phyllis Fergus's "Soap." For the person who admires the unusual in the art-song of to-day, there are John Palmer's settings of Yeats's "The Lake Isle of Innisfree" and "The Everlasting Voices." Some time ago this composer's setting of Yeats's "The Old Men Admiring Themselves in the Water" was reviewed in these columns; it is an entirely unique song and these two are worthy followers of it. They are deserving of serious consideration by every recital singer who is willing to offer his public music that has back of it a real, sensitive understanding of the poem in hand. There is a very definite modernistic feeling in Mr. Palmer's music. His style is personal, his manner of expression admirable. These songs are both so unusual that Mr. Palmer's future work will be watched with interest. He has something to say and should give us more expressions of his interesting musical gift.

ATE DEUM LAUDAMUS in C and one in B Flat, by J. Christopher Marks, organist of the Church of the Heavenly Rest, New York, have just been issued.‡ They are written in their composer's characteristic melodious style, unaffected and straightforward; the part writing is of a kind that is much admired by choirmasters in this country. There are no solo parts, though there are sections which may, at will, be sung by a solo voice. They are not difficult to sing and the organ parts are also easy of execution. Mr. Marks has dedicated them to Victor Baier, organist of Trinity Church, New York, and J. M. Helfen-

†BACH ALBUM FOR THE INTERMEDIATE GRADES. For the Piano. Edited and Fingered by Allen Spencer. Price, 50 cents. "YOU." Song by Felix West. Price, 50 cents. "SOAP." Song by Phyllis Fergus. Price, 30 cents. "THE LAKE ISLE OF INNISFREE," "THE EVERLASTING VOICES." Two Songs for a Medium Voice with Piano Accompaniment. By John Palmer. Price, 50 cents each. Published by the Clayton F. Summy Co., Chicago.

‡ATE DEUM LAUDAMUS in C, ATE DEUM LAUDAMUS in B FLAT. For Chorus Mixed Voices with Organ Accompaniment. By J. Christopher Marks. Published by the Composer, New York, N. Y. Price, 12 cents each.

stein, organist of Grace Church, New York.

FIGURING prominently in the new Boosey issues|| is Fay Foster's setting of Alfred Perceval Graves's poem "If I Were King of Ireland," dedicated to Paul Althouse, the Metropolitan Opera tenor. It is in a folk-style, admirably handled, and should be a most successful song for its composer, as well as for the singers who take it up. It is published both for high and low voice.

Interesting is Walter Guernsey Reynolds's "Awakening," though it might have been even more so, had its composer found some other kind of a figure for the accompaniment in the *Piu Mosso* section, in 12/8 time. C. Linn Seiler's setting of Alfred Noyes's "The Lights of Home" is one of the best things he has given us, and Roger Quilter's "Love's Philosophy" is agreeable, though it lacks the distinction of some of his other songs, which have been found among the best England has produced. Sir Edward Elgar has a new song, "The Chariots of the Lord," which bears the inscription, "Sung by Mme. Clara Butt." We can imagine Mme. Butt taking this song, which is about the most matter-of-fact thing we have ever seen from the pen of the great English composer, and "getting it across" to her audience. It is the kind of song she can sing—she sings much more bad than good music in her concerts—and, by the sheer opulence of her magnificent organ, make it carry straight to her hearers. There is not a melodic idea in it that even savors of originality.

WALTER ROLFE, an American, who has made something of a reputation as a composer of *salon* music and piano pieces for teaching purposes, has issued through the house of Presser two attractive piano solos, "Love in May" and a Pavane.¶ "Love in May" is a typical *salon* essay, while in the Pavane he has produced a more than creditable example of the old dance form.

His six easy pieces, also for the piano, "Tanglewood Tales," are advanced by the Boston Music Company. These, too, are melodious and, though they are written for the earlier grades, they are very musical and should be useful in teaching. Mr. Rolfe is to be congratulated on his excellent workmanship and his sane and unaffected utterance. If more composers would realize, as Mr. Rolfe apparently does, that the dressing up of slight material in involved garb deceives no one and merely lays them open to the charge of being considered pretentious, they would express themselves simply, just as they feel their music, and give us respectable things that could be praised for their excellence in the *salon* class, rather than criticized sharply as being successful attempts at writing big music. A. W. K.

||NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. Published by Boosey & Co., New York. Price, 60 cents each.

¶"LOVE IN MAY," "PAVANE." Two Compositions for the Piano. By Walter Rolfe. Published by the Theodore Presser Co., Philadelphia. Price, 50 cents each. "TANGLEWOOD TALES." Six Easy Compositions for the Piano. By Walter Rolfe. Published by the Boston Music Company, Boston. Price, 50 cents each.

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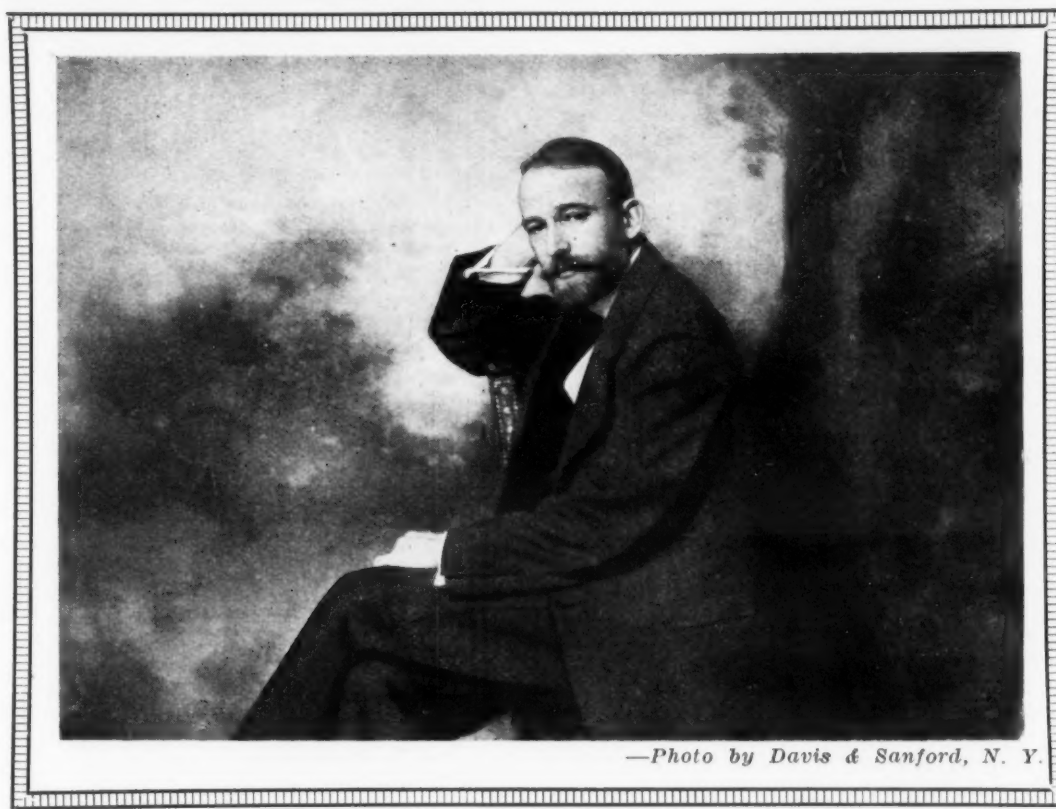
CHAMPION OF MODERN FRENCH MUSIC

André Turret Thinks Americans Should Know More of the Chamber Music of Ravel, Dukas, Florent Schmitt, Chausson, Fauré and Others—Debussy the "Most Original and Important Force in Music Since Wagner."

IT is a commonplace of musical performance that the great virtuoso makes an indifferent ensemble player. The converse is sometimes true and sometimes not. There is in New York at present a violinist whose activities have been devoted so extensively to chamber music that he confesses to finding himself a bit hampered now and then by the lack of virtuoso proclivities of execution and temperament. And yet André Turret has already proved his mettle as a violinist in New York. Applauded liberally at various private and semi-private performances, he recently emerged into the light of full publicity at Aeolian Hall and showed himself one of the most interesting French violinists heard in this city in a number of years. But the haughty disposition, the mercurial nature of the virtuoso are not his. And therein lies one of this artist's fascinations.

Mr. Turret is a sort of master of musical ceremonies in the household of ex-Senator Clark. He first came to America in 1912, then returned for a while to France and, at the outbreak of the war, being judged unfitted for military duties, crossed the ocean once again. In addition to his duties in the Clark home, he does considerable outside playing and much teaching.

Mr. Turret is not a Parisian, though his principal work has been accomplished there. Born in Amiens, he showed an early aptitude for music and was soon sent to the French capital for study at the Conservatoire. Here he received instruction at the hands of the famous Lefort. "I was thirteen when they accepted me at the Conservatoire," relates Mr. Turret, "and the following year I made my début as soloist with the Colonne Orchestra. That occasion had a dual significance for me at the



—Photo by Davis & Sanford, N. Y.

André Turret, the Eminent French Violinist, Now of New York

time. For not only was it my first serious artistic attempt, but at that concert I wore my first pair of long trousers. The result of the concert was so satisfactory that I was engaged as one of Colonne's orchestral players and played at the second desk of the first violins. A little later I entered the 'Société de Concerts' of the Conservatoire, probably the most exclusive orchestral organization in France. Their exactions were far higher than Colonne's; so much so, indeed, that whereas, with that leader, I had played next to the concertmaster I here found myself relegated to the last stand among the second violins.

Seventeen Years with Orchestra

"In all I had seventeen years' orchestral experience. This was of incalculable benefit to me not only from the standpoint of playing, but inasmuch as I was able to absorb a vast and varied musical literature in its subtlest details. But I did not limit myself to it. I composed, did a certain amount of solo work in the different music centers of Europe and entered with particular zeal into the

chamber music, organizing a number of quartets and trios. Of particular importance was the quartet I formed with Capet in Paris. That has obtained the highest recognition.

"We did there what I should like to do here—made energetic propaganda for the modern French school. We brought out works by Ravel, Dukas, Florent Schmitt, Chausson, Fauré and others. It seems to me that this might profitably be undertaken here. In New York you have but three or four quartets; in Paris we have fifteen, and they justify their existence amply. Here you sometimes hear modern works, but for the greater part the classics are cultivated. Not that my enthusiasm for the newer music has blinded me to the splendor of the masters—but such a school as we have in France to-day needs all the championship possible. You do not yet realize the wealth of beauty and originality in the work of Florent Schmitt and of Fauré.

"But these modern French products spring from a most remarkable development of a new consciousness. Excepting Berlioz we had nothing but banalities in French during the nineteenth century till the advent of César Franck. And our subsequent development owes much to him. And in Debussy I think I may say we have the most original and important force in music since Wagner.

The Music of Saint-Saëns

"It is a fact that the greater part of the French chamber music heard here is that of Saint-Saëns. To be sure, his is a wonderful personality. But his classical sense is so strong that he has been able to live through some of the most remarkable epochs of musical history without being in any sense influenced by their powerful currents of feeling. What he wrote when he was a very young man does not differ from what he produced when old. And he despises the liberties taken by modernists. I shall never forget his annoyance on one occasion over a dissonance in Debussy's 'Reflets dans l'eau' because it was contrary to classical usage. Nevertheless, it seems to me to take a certain greatness to be so unchangeable. And then a man who could write a 'Samson and Delilah,' the C Minor Symphony and the Violin Concerto in B Minor assuredly can lay claim to greatness."

Mr. Turret has done much quartet playing at musicales given by Senator Clark, and at these has produced many unfamiliar compositions of contemporary Frenchmen. H. F. P.

Kansas Teacher Makes Worthy Additions to American Music

LAWRENCE, KAN., Jan. 10.—Prof. Carl A. Preyer, who has recently returned from a year's leave of absence in California to resume his work as the head of the piano department at the

Hamlin, Tenor with the Chicago Grand Opera Company.

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School of Fine Arts is gaining fame as a composer of the larger music forms. His Sonata for piano and violin was recently chosen for performance by the National Music Teachers' Association. He has also written three piano sonatas, and "A Theme and Variations." A set of three of his latest piano compositions is now being published by the Musicians' Publishing Company, Los Angeles. Olga Steeb has lately been including his Scherzo in B Flat Major in her recital programs with much success. A Concertstück for piano and orchestra, which the composer has played with leading orchestras, is a distinct addition to this class of music.

Louise Homer's Recital Charms Audience in St. Louis

ST. LOUIS, Jan. 8.—Delightful artistry was revealed to an audience of very good size at the Odeon on Thursday evening, when Louise Homer, the gifted American contralto, made her first appearance here since October, 1913. Her voice seemed to be in perfect condition. She opened the program with an aria from "Les Huguenots," which was followed by a group containing Schubert's "Erlking" and some Schumann and Brahms songs, given in superb fashion. Her next group contained four songs by her husband, Sidney Homer, including one new one. After this, came the "Adieu Forêt" from Tchaikovsky's "Jeanne d'Arc," and the program was concluded with a group of two songs by John Alden Carpenter and two others by American composers. Mme. Homer was very gracious with respect to encores. As previously, she was accompanied by Mrs. Edwin Lapham, whose work at the piano was a distinctly worthy part of the performance. H. W. C.

A TYPICAL ELSIE BAKER CRITICISM

Miss Elsie Baker, the possessor of a fine contralto voice, sang the contralto solos, and she made a deep impression. Miss Baker has a rich, deep and powerful voice, always sweet and of a fine carrying power. Her enunciation, too, is to be remarked. She was enthusiastically received.—Philadelphia Times.

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NEW BOOKS ABOUT MUSIC

A NEW edition appears of Louis C. Elson's "The History of American Music," published first by the Macmillan Company in 1904.* Mr. Elson, long known as a Boston critic of ability, has written a work of considerable value in this record of our musical achievements. His chapters are devoted to the religious beginnings of American music, early musical organizations, instrumental music and American orchestras, musical societies and institutions, opera in America, the folk-music of America, national and patriotic music, American tone-masters (John K. Paine, Chadwick, Parker, MacDowell, Foote), the orchestral composers of America, operatic, cantata and vocal composers, American song-composers, organists, choir and chorus-leaders, the American composers for the piano, American women in music, musical criticism and authorship, the musical education of the present, qualities and defects of American music and a supplementary chapter, added for this new edition, in which credit is given to a number of men who have come into prominence since the appearance of the work in 1904.

Mr. Elson's chapters contain much information. He has looked into our mu-

*"THE HISTORY OF AMERICAN MUSIC." By Louis C. Elson. Revised Edition. The Macmillan Company, New York. 1915. Cloth, pp. 387. Price, \$6.

sical past with more than ordinary care and his estimates of our older creative musicians seem sane.

In his supplementary chapter he speaks of the propaganda made by John C. Freund, editor-in-chief of **MUSICAL AMERICA**, in behalf of the American composer and teacher.

THE house of G. Schirmer, New York, has published a little book called "The Musician's Calendar and Birthday-Book for 1916," which will be admired by many.

The book is devoted to listing under the various months the names of prominent musicians and their date of birth. At the top of each left-hand page is a line of some American Indian tune; on the page opposite, which is headed "First Month" in contrast to "January" which appears on the left-hand page, we find a line from some work in the Schirmer catalog. Under "First Month" there is a line from John Alden Carpenter's Sonata for violin and piano. And there are others from the works of Loeffler, Victor Kolar, Horatio Parker, H. T. Burleigh, D. G. Mason, Ethelbert Nevin, George W. Chadwick, Sidney Homer, Henry Hadley, Victor Herbert and David Stanley Smith. Under these excerpts is printed a stanza from the works of such poets as Lowell, Whitman, Thomas Bailey Aldrich, Henry van Dyke, Brian Hooker, Emerson, Dunbar, Poe and others.

Musicians will also find valuable the information on postage rates printed in the first part of the little book. Manuscripts often are miscarried in going from musician to publisher through the musician's ignorance of how much postage to place on the package. Complete rates, both foreign and domestic, are given in tabulated form. The book is printed most attractively.

Much credit must be given to Dr. Th. Baker, widely known as a worthy member of the Schirmer editorial staff for many years, who has compiled the material for the book. A. W. K.

IT has been granted to few writers on things musical to produce a truly exceptional work. Not that their theses are handled in a desultory or indifferent fashion; rather because, for reasons not too clear, the majority of essayists lack those introspective and intuitive predictions indispensable to a choice, a breathing creation—one that shall tell of music so eloquently, so convincingly that we flush with a glow commanded only by inspired work.

Edward Dickinson's "Music and the Higher Education" is such a book.* It is a granary wherein its author has heaped the ripe harvests of years of thought. Some may find its diction a bit difficult to assimilate; and indeed it is not for those whose intellectual thirst has been best slaked by fanciful literary entertainment. A serious subject begets and deserves a dignified, penetrant mode of expression. Mr. Dickinson's book will never be stomachached by other than those disposed to investigate it in the manner that it is offered—respectfully. Nor, we suspect, will it matter greatly. To us the diction seemed masterly; rich without becoming precious, and almost constantly infallible.

Here, then, is the college professor brooding, or rather, ruminating and endeavoring to crystallize his sensations when, at the end of the semester, he has parted from his students, many of whom he will never meet again. So thoughts shape themselves; their utterance provides a commentary vivid, enlightening, upon the college in its present relationship to the finer arts. One would gladly expatiate upon this division, and upon those that follow it dealing with music in the college, and the teacher and critic. A quotation, neither the finest nor most significant, we fear, conveys some slight idea of the author's style and convictions:

"The strongest factors that are now active in America in the domain of art are working not so much toward the production of masterpieces as for elevation of thought and brightening of life among the masses. The humanitarian movement of the day is using art as a means of social benefit. Its aim is to beautify as well as ameliorate life. The part of colleges in this endeavor will be to help it to become intelligent as well as generous, to hold it to approved standards, and

with their wealth, culture and opportunity, guided by the experience of the past, to direct the present purpose along paths which lead to civic welfare. Back into the ranks of the public, which is to be the patron of art for good or ill, the colleges every year turn tens of thousands of alert young men and women. If any considerable proportion of them is inspired, by the college teaching and example, with right conceptions of the nature of fine art and its place in the life of a vigorous community, the effect will ere long be felt in a larger measure of popular enlightenment than this nation, or any nation, has experienced hitherto; and also, we may hope, in the preparation of conditions out of which works of art of a unique and nationally representative type will grow."

Much follows in this strain—much that is ripely pondered and flowingly declaimed. And when the lecturer on the history and criticism of music (Mr. Dickinson is professor of these branches at Oberlin College), ceases his "groping amid the mazes of his own experience and sweeping over the vast and fertile fields where music has bloomed in the past," he senses that which lends a clew from which it shall not be difficult to coerce a more productive reality, a loftier mode of applying his knowledge to the daily round. B. R.

Mischa Elman's Recital Opens Subscription Series in Troy

TROY, N. Y., Jan. 6.—Mischa Elman, the Russian violinist, opened the series of subscription concerts under the management of Ben Branklin last night in Music Hall, where he was greeted by an enthusiastic audience. The program was begun with Ernst's Concerto in F Sharp Minor, which long composition was played with force and skill, the per-

former amazing his hearers by his tremendous runs in octaves. The "Faust" Fantasia of Wieniawski also tested Mr. Elman's facility. A group of shorter numbers included an arrangement by Kreisler, Weber's "Country Dance" and Cartier's "La Chasse," the playing of which provided exhibitions of consummate skill. Following the fanciful numbers was the Wilhelmj arrangement of Schubert's "Ave Maria," nobly played. The last number was Paganini's "Palpiti," and the closing encore was the familiar "Humoresque," which seemed to complete the satisfaction of the audience. Walter H. Golde, Mr. Elman's accompanist, did his part splendidly. W. A. H.

Men's Singing Club of Portland, Me., in Organ Course Series

PORTLAND, ME., Jan. 8.—The Portland Men's Singing Club appeared in the seventh concert in the organ course, at City Hall, last night, in a program that was a notable triumph and showed the improvement which the club is making from season to season. The soloists were Howard R. Stevens, baritone, and Ernest J. Hill, tenor. Mr. Macfarlane, who conducted the work of the club, gave his usual excellent organ program, including Nevin, Dubois and Bizet compositions. There was a large attendance and the program was warmly applauded.

Citizens' Band of Parkersburg, W. Va., to Give Sunday Afternoon Series

PARKERSBURG, W. VA., Jan. 10.—At a meeting held recently it was decided that a series of eight concerts on as many successive Sunday afternoons be given by the Citizens' Band, beginning Jan. 16. The band consists of twenty-five men. The concerts will take place in the Camden Theater.

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†"THE MUSICIAN'S CALENDAR AND BIRTHDAY-BOOK FOR 1916." Compiled by Dr. Th. Baker. Published by G. Schirmer, New York.

*"Music and the Higher Education." By Edward Dickinson. Published by Charles Scribner's Sons. pp. 234. Price, net, \$1.50.



John Walter Hall

An attack of pneumonia terminated on Jan. 14 in the death of John Walter Hall, who was widely known as an organist and vocal teacher. Mr. Hall passed away in his residence, 449 Convent Avenue. Of late years he had devoted himself wholly to vocal specialization and teaching, his studio being in Carnegie Hall. Formerly Mr. Hall had been organist of the Brick Presbyterian Church and of the Central Presbyterian



The Late John Walter Hall, Prominent Organist and Vocal Teacher

Church. He was a Yale graduate, a member of the class of '78. At the close of his university studies Mr. Hall went abroad.

While in Germany he was a scholarship pupil of Liszt, but after a time he decided to devote himself to the study of voice. To this end he went to Italy and placed himself under the guidance of Tamaro. Later, in Paris, Mr. Hall studied under Jacques Bouhy. Shortly after his return to America he opened his New York studio in Carnegie Hall, where he has been teaching for a period of more than twenty years.

During that time he has produced a number of voices widely known in concert, opera and oratorio. Among his pupils were Lucy Marsh, Herbert Witherspoon, Mrs. Betsey Lane Shepard and Florence Jarvis. Miss Marsh, who has achieved renown through her Victor records, was a pupil of Mr. Hall for ten years. The deceased was held in affection by a host of pupils from all parts of the United States, for Mr. Hall was not merely a fine vocal teacher, but he was a sincere friend to all his pupils.

A coincidence in Mr. Hall's studio offerings was noted recently in MUSICAL AMERICA, as follows: On Nov. 11 of this year Mr. Hall introduced his artist-pupil, Betsey Lane Shepard, soprano, in her semi-public debut in these rooms, while exactly six years before, on Nov. 11, 1909, Mr. Hall had brought forward Lucy Marsh in the same manner and place. Further, the account of Miss Marsh's debut appeared in MUSICAL AMERICA for Nov. 20, 1909, or exactly six years before the issue containing the recent article.

ARTISTIC SONG RECITAL GIVEN BY MISS BEDDOE

Contralto Creates Some of Her Finest Effects in Her Group of American Songs

Mabel Beddoe, the mezzo-contralto, gave a song recital at the New York studio of Mr. and Mrs. Carl S. Hammer-schlag on Tuesday evening, Jan. 11, before a good-sized and well-disposed audience. Miss Beddoe's voice is brilliant in the upper register and meets successfully all the demands that she makes of it.

Miss Beddoe began with a group of old English songs, "Love Me or Not," a 1617 arrangement by Secchi; "Should He Upraid" (Shakespeare) of Sir Henry Bishop and "Dame Durden," arranged by G. Serrari. These she sang with excellent use of facial expression and with that intelligence which was a marked feature of her work throughout the evening. A number of *lieder* followed, including Felix Weingartner's "Ritterliche Werbung," "Mein gluck ist müd" of

Mr. Hall is survived by his wife, Mrs. Louise Merrill Hall, and a son, Walter Merrill Hall, the noted tennis player. The deceased took great interest in amateur sports, and was at one time president of the Hamilton Grange Lawn Tennis Club. Burial is in Mountain Grove Cemetery, Bridgeport, Conn., in which city Mr. Hall spent his early years.

Mrs. William Latta Nassau

PHILADELPHIA, Jan. 14.—Mrs. William Latta Nassau, well known in this vicinity for many years as soprano soloist and vocal instructor, died at her home in Germantown yesterday, aged forty-seven years. Mrs. Nassau for a number of years was the leading soprano of the famous choir at St. James Catholic Church, and was popular in concert and oratorio, her singing of the soprano part in Rossini's "Stabat Mater," in which she was heard for the last time with the Leps Symphony Orchestra at Willow Grove last summer, being one of her most successful achievements. Before her marriage Mrs. Nassau was Mary Rhodes Maree, and was a descendant of General "Mad Anthony" Wayne, and of Mark Rhodes, a financier of the Revolution. Her husband, William Latta Nassau, who is now organist at St. James' Catholic Church, where she sang until a few years ago, is supervisor of music of the Chester County schools, and is also known as lecturer and composer.

A. L. T.

Henry Lucius Chase

Henry Lucius Chase, the baritone and widely known comic opera singer, died at the home of Dr. J. E. Bowman, his brother-in-law, in Greenwich, Conn., on Jan. 13 at the age of forty-four. Death was due to kidney trouble. He was born in Boston, and gained fame as a member of the Henry W. Savage Opera Company. During his residence in Greenwich Mr. Chase organized the Greenwich Comic Opera Club, composed of many prominent persons, and took a leading rôle in its first production, "Priscilla and John Alden," which was staged eight years ago. He was a pupil of Max Heinrich of Berlin and Giraudet of Paris. He was the son of Henry F. Chase of Boston.

August Eisner

Despondent, it is thought, because of a falling off in the number of his violin pupils and consequent business difficulties, August Eisner, for years leader of the orchestra at the Montauk Theater, Brooklyn, committed suicide at his home, 174 Barclay Street, Flushing, L. I., Jan. 11, by shooting himself in the head. He was born in Holland fifty-seven years ago. He is survived by his widow, two sons and one daughter.

George V. Ellery

George V. Ellery, director and choral leader of the Brooklyn Cantata Society, died of a complication of diseases on Jan. 12 at his home, 130 Livingston Street, Brooklyn. He was born in London forty-two years ago. He was appointed on April 4, 1909, musical director of the Parkville Congregational Sunday School, which became well known for its choral work.

Jeannette L. Gilder

Jeannette L. Gilder, distinguished as journalist, critic and author, died on Jan. 17, at her home, 100 East Seventeenth Street, New York. She was at one time music and dramatic critic of the New York Herald. She was in her sixty-seventh year.

Von Struve, sung with a fine tragic note; Max Reger's "Waldeinsamkeit" and "Zueignung" of Richard Strauss. Then came the *pièce de résistance* of contraltos, "O Don Fatale" from Verdi's "Don Carlos." Miss Beddoe sang it probably to show that she could do it well if she cared to, but it did not equal her more artistic work in the following group of American songs: "Flower Rain," Edwin Schneider; "Moon Drops Low," from Cadman's Indian Songs; "In a Gondola," Arthur Hartmann, and Mary Turner Salter's "Cry of Rachel." In the latter-named the "Death, let me in" was a thrilling cry, vibrant and poignantly delivered.

Miss Beddoe introduced three effective manuscript songs, "Lullaby," Russell Smiley Gilbert; "Love Lilly," H. Franke-Harling, and Arthur Troostwyk's "Springtime." Cowen's "Birthdays" a spirited, imaginative bit of writing, closed the program. The applause was so long-continued that Miss Beddoe added Harry Rich's "Rose of Yestereve" as an encore. Harry Oliver Hirt supplied very good accompaniments.

H. B.

SANDBY PLAYS OWN 'CELLO CONCERTO

Music of Impressive Beauty Presented in Recital of Philadelphia Artist

PHILADELPHIA, Jan. 14.—Herman Sandby, the Danish violoncellist, first 'cello player of the Philadelphia Orchestra, was heard in recital, with the admirable assistance of Ethel Cave Cole at the piano, in Witherspoon Hall last evening, when he presented an extremely interesting program, including his new Concerto in D Major, which he completed last summer and recently played in public for the first time. It is perhaps to be expected that a musician, writing for the instrument of which he makes a specialty, should think first of the powers of that instrument and of his own ability as a performer upon it; but it may truthfully be said that in this concerto Mr. Sandby gives no evidence of having sought to provide himself with the means of self-glorification. The work is one of dignity, of power and of impressive beauty, a work such as any 'cellist of high artistic ability should be glad to add to his repertoire, but which few, it is likely, will be able to play so successfully as its composer.

The first movement, *allegro*, impresses one as having been conceived to show how many surprising things may be done on the 'cello by one capable of doing them, and in this part Mr. Sandby gave an exhibition of his skill in difficult bowing, double stopping, chromatic runs, etc., his left-hand fingering being truly remarkable. It was the *adagio*, however, that illumined the composition with real effulgence of artistic beauty and worth. Imagination, poetic sentiment



Herman Sandby, First 'Cellist of the Philadelphia Orchestra, Who Appeared in Recital Last Week

and emotional fervor are in this movement, and all of these qualities were impressively brought out in Mr. Sandby's interpretation, with beauty of tone always present as the essential embellishment of mere technical display. The *finale*, brilliantly conceived and as brilliantly executed, brought the composer-performer a well-deserved ovation of applause, which recalled him several times to the stage.

Of the remaining numbers on the program, one of the most delightful was Percy Grainger's "The Sussex Mummers Carol," dedicated to Sandby. Other composers represented were Brahms, Schumann, Sinding, Dvorak and Popper, but even with these famous names on the program and their works most artistically presented it seemed that the recital chiefly was for the purpose of bringing forth the 'cellist's own composition. It was with this, at any rate—and worthily—that his emphatic success of the evening principally was identified.

A. L. T.

THIBAUD IN MOTOR ACCIDENT

French Violinist Describes Escape in Letter to Charlton

That Jacques Thibaud was hurt in a recent automobile accident while on duty in France and narrowly escaped fatal injury is the news contained in a letter Loudon Charlton, the New York manager, has received from the French violinist. Mr. Thibaud states that he is

now on the road to recovery and is returning to the front. As soon as the war is over he will make another American tour, but until that time he declares his one thought is to perform his military duty for France. Thibaud's letter to Mr. Charlton contains the following:

"About to leave Paris, I hasten to acknowledge your kind letter. Can you imagine how I would like to give a definite answer to your question concerning a tour next year in the United States! Assuredly I hope, I trust upon my soul that this frightful war will have long been ended by that time, but if the fates decide otherwise, and I am left the necessary health, I assure you that I shall do my duty to the limit as a man and a soldier."

"I have just been very ill for a month as the result of an automobile accident, which might have cost my life, but has only left a weakness in the back, which permits me fortunately to return to the service."

"You may have read in the French papers that I played at the Sorbonne and at the Trocadero for the benefit of musicians in army service and for the wounded. I had the great pleasure to receive from my dear Parisian public a most touching reception. It gave me a terrible desire to take up again my artist life, which I love passionately. Let us wait with patience. I promise you that my first visit will be for the American people, with whom I shall rejoice to renew my acquaintance. That will be my only way to thank them for all the sympathy they have tendered my dear France in these times of horror."

JACQUES THIBAUD.

"MAGIC FLUTE" FINELY SUNG IN PHILADELPHIA

Henri Scott Sings in Home City for First Time as Member of Metropolitan Company—A Strong Cast

PHILADELPHIA, Jan. 14.—With the same magnificent staging that it has disclosed in two previous presentations, the Metropolitan Opera Company gave a performance of Mozart's "The Magic Flute," which delighted a large audience at the local Metropolitan on Tuesday evening, making the seventh of its scheduled series of fourteen appearances here this season. The cast included several singers heard here before in this opera, Jacques Urlus repeating his admirable interpretation of *Tamino*, with Frieda Hempel once more singing brilliantly the florid music of the *Queen of Night*, Otto Goritz scoring again an emphatic success with his clever acting and excellent singing as *Papageno*, and Albert Reiss a funny *Monostatos*.

The rôle of *Pamina* on this occasion was taken by Marie Rappold, who had already been heard here this season in "Il Trovatore" and "Lohengrin," and who gave a performance showing a marked advance over her former efforts. Her voice was at its best; she sang with ease and fluency, and she was attractive of person and acted acceptably. Edith Mason, while having but limited opportunities, as *Papagena*, gave emphasis to the good impression already made here this season.

Especially interest was taken in the appearance of Henri Scott as *Sarastro*, since this excellent basso was heard for the first time in his home city as a member of the New York organization, although for several seasons he was one of the most popular singers in both the Hammerstein and Chicago companies. Mr. Scott had all the dignity and poise necessary for an impressive impersonation of the *High Priest* in Mozart's opera, and met with artistic completeness all the demands of the music. His voice descended with a firm, true, resonant quality to the extremely low notes, and his admirable interpretation of the famous bass number, "Within These Sacred Temples," stood out as one of the notable things in the performance.

Excellent voices, well used, were heard in the two trios composed of Vera Curtis, Julia Heinrich, Lila Robeson, Lenora Sparkes, Louise Cox and Marie Mattfeld, and chorus and orchestra were up to this company's high mark of efficiency, with Bodanzky as the sympathetic conductor.

A. L. T.

Society Girl to Become Professional Singer

Marian A. Clark, a New York society girl, daughter of Mr. and Mrs. George Crawford Clark, of 1027 Fifth Avenue, has entered the ranks of professional singers and announces that she will give a recital at the Princess Theater, on Feb. 3. Her voice is a dramatic soprano. Miss Clark has placed herself under the management of the Music League of America.

CHICAGO ORCHESTRA IN MEMORABLE PROGRAM

Beautiful Mozart Playing by Gabrilowitsch as Soloist—Louise Homer, Pablo Casals and Louis Cornell Among Recital-Givers—Chamber Music by Flonzaley and Zoellner Quartets—Mannes Sonata Recital

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Jan. 17, 1916.

SUCH beautiful Mozart playing as Osip Gabrilowitsch, the Russian pianist, vouchsafed the Friday afternoon audience at the thirteenth regular concert of the Chicago Symphony Orchestra, under Frederick Stock's direction, will remain vividly impressed upon the memory of those who were present. Mr. Gabrilowitsch chose as his numbers the D Minor Concerto by Mozart, to which he added his own Cadenza, and the Weber F Minor Concertstück.

The Mozart was played throughout with the delicacy of touch, purity of tone and classic repose which served to bring out all its beauties, and, though the cadenza might have been held somewhat modern, it showed clearly the wonderful musical imagination of the soloist. The Weber Concertstück brought forth again the dashing brilliance of the virtuoso, power and sharp rhythmic accent.

The orchestra's accompaniments, under the sympathetic leadership of Mr. Stock, were excellent. Of the other selections of the day, there was a Suite for orchestra by Enesco, which was not in any great degree noteworthy, and Hugo Alfvén's Third Symphony which had been heard here once before. The last is well written, though it is poor in inspiration and in harmonic structure. The complete program follows:

Suite for Orchestra, Op. 9, Enesco; Concerto for Piano, D Minor (Köchel 466), Mozart, Mr. Gabrilowitsch; Overture, "Leonore," No. 3, Beethoven; Concertstück for Piano and Orchestra, Op. 79, Weber, Mr. Gabrilowitsch; Symphony No. 3, E Major, Alfvén.

Last week's concerts began Monday morning and ran through the seven days, including the usual concerts on Sunday afternoon, of which there were several of more than ordinary importance.

Homer-Casals Recital

Louise Homer, the contralto from the Metropolitan Opera House, and Pablo Casals, the master violoncellist, joined in a recital in the Congress Hotel, under the management of Rachel Kinsolving, Monday morning, presenting a program of high musical order and interpreting it with that consummate art and finish which must be expected from these two famous musicians.

Señor Casals' numbers comprised an Adagio and Allegro by Boccherini, and half a dozen short pieces by Jean Hure, Saint-Saëns, Emmanuel Moor, Brahms and Haydn, all played with that admirable technical perfection and that tonal suavity which have made him celebrated wherever music is known.

Mme. Homer's selections included a German group, an American collection of three songs by her husband, Sidney Homer, two by John Alden Carpenter of Chicago and one by Horatio Parker. Her part of the recital came to a close with the air from Tchaikowsky's "Jeanne d'Arc." Though not in the best of voice, Mme. Homer nevertheless made a very fine impression with her interpretative gifts. Mrs. Edwin Lapham played the accompaniments.

Flonzaley Quartet Concert

In the afternoon the Flonzaley Quartet gave its second concert of the season at the Fine Arts Theater, before an enthusiastic audience which filled the theater to its capacity. Messrs. Wessels and Voegeli, the managers, were not a little perturbed over the fact that almost 200 eager individuals were turned away, as they were unable to find room

for them. The quartet played in remarkably lucid fashion the "Quintet Quartet" by Haydn, not the one announced on the program, and the Beethoven C Minor Quartet, Op. 59, No. 3. Alfred Pochon and Iwan d'Archembeau gave a performance of three movements from a Suite for Violin and Cello by Glière. The last piece disclosed two virtuosos of high attainments, though the work itself is by no means distinguished.

For the benefit of the Columbus Hospital of Chicago, a concert was given Tuesday evening at Orchestra Hall which enlisted the services of John Doane, organist; Enrico Tramonti, harp; Rudolph Reuter, pianist, and Pauline Kolb, mezzo-soprano.

It was a pleasure to hear Mr. Doane perform the Lemaigre "Marche Sollenelle," in which he displayed a remarkable command of the resources of his instrument, musical understanding and a fine taste in the combinations of tone. Mr. Tramonti's harp solos were also keenly appreciated and Mr. Reuter in a Bourrée by Bach-Saint-Saëns, and the C Sharp Minor Scherzo of Chopin made a most favorable effect. Miss Kolb is hardly to be classed with these well-known artists. Her singing of an aria from Saint-Saëns' "Samson and Delilah" was neither vocally nor interpretatively on the plane expected in public performances. Her accompanist, Howard Krum, was also ill at ease on the concert platform.

Louis Cornell, the Eastern pianist, made his debut in Chicago at the Fine Arts Theater last Wednesday afternoon in a long and trying recital which contained numbers by Chopin, Liszt, Ravel, Fauré, Ganz, d'Albert, Schumann and Brahms, and ended with the Tausig arrangement of Strauss's waltz, "Man lebt nur einmal."

In these he showed a fluent and facile technical equipment, sane interpretation and power of tone. He is perhaps somewhat matter-of-fact in his manner. He was well received.

Orchestra's "Popular" Program

The sixth "popular" concert of the Chicago Symphony Orchestra's series for 1915-1916 brought forward at Orchestra Hall last Thursday evening a program of cosmopolitan complexion in that seven nationalities were represented by that many compositions, including Van der Stucken's "March on American Airs."

Weber's overture to "Der Freischütz" was beautifully played, and then followed works by Tchaikowsky, Svendsen, Liszt, Godard, Saint-Saëns, Boldoni, Keller, and the final American march mentioned above.

The orchestra takes an evident delight in playing so-called "popular" music, and Mr. Stock always has something extra "up his sleeve" (so to speak). So it proved at this affair, for he has almost reorchestrated the Liszt Hungarian Rhapsody, No. XIV, brought it down to modern orchestral technique and genial blends of different instrumental colors, and he has virtually made it a modern symphonic piece. It was worthy the effort.

Mannes Recital

Mr. and Mrs. David Mannes have made several trips to Chicago in recent years and have given us some praiseworthy examples of their ensemble playing. Their recital for the present season took place at the Illinois Theater Sunday afternoon, and their program contained the Brahms A Major Sonata, the Locatelli Sonata in F Minor, a Lento from the G Minor Sonata by Wolf-Ferrari, and John Alden Carpenter's Sonata in G Major. The Locatelli Sonata was performed with breadth of tone and with musical feeling, and the Wolf-Ferrari excerpt was a fine piece of sustained melodic substance. The concert was well attended.

At the Fine Arts Theater the Zoellner String Quartet was heard in a program which contained the Haydn Quartet, Op. 64, No. 5, the Beethoven Quartet, Op. 18, No. 4, and the Debussy Quartet, Op. 10. The playing of this organiza-

tion is musical in its phrasing and technically finished, the attack is sharp and the rhythm brought out with pulsating swing. The Beethoven number had a reverential, well ordered interpretation. The quartet consists of Antoinette, Amandus, Joseph, Sr., and Joseph, Jr., Zoellner.

Genevieve Barry, soprano, gave a highly interesting recital at Thurber Hall last Friday evening, assisted by Mary Anderson, accompanist. Miss Barry, who comes from the classes of Hannah Butler, disclosed in the interpretations of arias from oratorio and opera, and in classic and modern songs, a voice of admirable schooling and good quality and an understanding of the artistic intent of the composers. Her more important selections were the "Care Seive" by Handel, the Polonaise from Thomas's "Mignon," songs by Schubert and Schumann, an aria from Verdi's "La Traviata" and modern songs by Debussy, Vidal, Tipton and Massenet.

Mabel Sharp Herdier, soprano, was the soloist at the regular Sunday evening concert at Sinai Temple, under Arthur Dunham's direction.

Marguerite Beriza leaves Chicago on Monday of next week to spend a few days in New York before going on tour, giving recitals in Kansas City, St. Louis and Des Moines.

Marcia van Dresser has given four private recitals during the season in Chicago and is to sing at Mrs. Julius Rosenwald's first evening musicale on Jan. 24. The other soloist will be Hector Dufranne, with whom Miss van Dresser will sing several duets. Her songs will include numbers by Hobert, Franz, Wolff, Strauss and a group of English songs.

The date of George Hamlin's annual New York recital has been postponed from Feb. 8 to March 2 and will take place on the afternoon of that day in Aeolian Hall. Mr. Hamlin gives a recital in Dubuque, Jan. 28, and Omaha, Jan. 30.

Farewell Opera Performance

The closing performance of the Chicago Opera Association on Saturday evening, Jan. 22, is to be "The Jewels of the Madonna," with Carmen Melis as Mariella and George Hamlin as Gennaro.

Carolyn Willard, the popular Chicago pianist, has just returned from a holiday trip in Michigan, and has resumed teaching in her studio in the Fine Arts Building.

The program given Jan. 8 in the Ziegfeld Theater by members of the faculty of the Chicago Musical College was one of the most keenly appreciated of the present season. Mrs. Helen Ross and Mary Magdalen Massmann of the Preparatory Piano Department are two of the younger, yet none the least proficient and artistic members of the piano faculty. Mme. Marie Sundelius, the Swedish soprano, who was the guest artist, proved of the highest artistic merit and aroused the greatest interest.

An artist of unusual distinction and one who is well known in Chicago, Arthur Middleton, basso from the Metropolitan Opera House of New York, was the guest artist at the regular Saturday morning musicale given at the Ziegfeld Theater, Jan. 15, by the Chicago Musical College. Mr. Middleton was heard in the Prologue from "Pagliacci," Leoncavallo; "Der Wanderer," Schubert; "Die Ablosung," Hollaender; "Der Sieger," Kaun, and "Largo al Factotum," "Barber of Seville," Rossini, all of which he sang with great tonal volume and artistic style. Edgar A. Nelson was the efficient accompanist. Mr. Middleton was a student and teacher in the Chicago Musical College and made his debut here.

Muratore's Farewell Appearance at Chicago Opera

The announcement of Lucien Muratore's last appearance this season in "Romeo and Juliet" for last Thursday evening, with the added attraction of Kousnezoff as Juliet, brought out a capacity audience which gave frequent vent to its appreciation in calling out the stars of the evening. Particularly in the case of Muratore, were there cries from all parts of the house of "Bravo! Bravo!"

Chicago has made a great favorite of the French tenor, and his appearances have all been personal triumphs, despite the occasional fact, as in the case of

"Déjanire," that the opera itself did not meet with approval.

Marie Kousnezoff repeated her former meritorious rendition of the rôle of Juliet, Marcel Journet was a sonorous Friar Lawrence, Octave Dua sang the music of Tybalt with good volume, and acted with warmth, and Dufranne, Arimondi and Pawloska all added to the efficient ensemble. Marcel Charlier conducted.

Revival of "Thais"

After almost two years, Massenet's "Thais" was produced by the Chicago Opera Association at the Saturday matinee, with Marie Kousnezoff, the Russian soprano, in the title rôle, a representation made familiar to our audiences by Mary Garden.

In considering this rôle from a purely vocal point of view, we must say that the Russian singer brought to the music a more finished and a finer art. In some dramatic aspects also she excelled the Scotch singing-actress, as, for instance, in the subtler expression of changing moods and emotions. She also gave a more Oriental picture of the Alexandrian courtesan.

Dufranne's Athanael may be regarded as a classic impersonation, and Dalmorès finds Nicias a grateful rôle. He sang it superbly. Mr. Nicolay as Palemon, and Misses Sharlow, Van Gordon and Pawloska took care of the minor rôles creditably. Mr. Campanini conducted with extraordinary esprit.

"Die Walküre" was repeated on Sunday afternoon and evening, with Mmes. Claussen, Van Dresser and De Cisneros and Messrs. Dalmorès, Whitehill and Goddard in the principal rôles, and Egon Pollak making his last appearance of the season as conductor. Mme. Clausen's Brünnhilde, Mr. Dalmorès' Siegmund and Mr. Whitehill's Wotan, all familiar to Chicago Wagnerites, again made their individual impressions, and Miss Van Dresser added to her value as an artist by her fine conception of Sieglinde. Mme. De Cisneros exhibited an impressive style in the music of Fricka.

Director Pollak has proved a tower of strength in the Wagner operas this season.

MAURICE ROSENFELD.

Harold Randolph Assists Kneisels in Baltimore Concert

BALTIMORE, Jan. 14.—The Kneisel Quartet made its only appearance of the local season at the Peabody Conservatory this afternoon in the ninth recital of the series. Harold Randolph, director of the Conservatory, was the assisting pianist. That peculiar delicacy and charm for which the Kneisels have become noted in their ensemble was present in the highest form to-day, when the Haydn D Major, Op. 20, was played. The naive simplicity of the reading was most refreshing to musical ears sated by the stress of modernity. But those who are in sympathy with the modern trend were given a revelation in the colorful suggestion of the Ravel F Major Quartet. This work was presented most fascinatingly. The audience responded to the many moods depicted and bestowed well deserved applause. The Richard Strauss piano quartet, in which Mr. Randolph assisted, is of melodic beauty throughout, and needless to say was finely played. F. C. B.

George Dostal in Concert at Waldorf-Astoria

George Dostal was again heard in New York on Saturday evening, Jan. 8, when he appeared as soloist at a concert in the Waldorf-Astoria Hotel, given by the Social Circle of the Eighty-sixth Street Temple. His program was drawn from Italian, German and English compositions. In his German group no song brought forth more applause than Rubinstein's "Es Blinkt der Thau." Donizetti's "Deserto in Terra" and the Flower Song from "Carmen" were especially well done. His English enunciation was admirable, as usual. The audience was warm in its appreciation, and Mr. Dostal had to respond with numerous encores.

Issue New Book by Louis Arthur Russell

During the past month Louis Arthur Russell, through the Essex Publishing Company, has brought out a Fourth Edition of his "Rhythm and Accent in Melody" for pianists, and a new work, "Graded Studies, Book No. 2," completing the Russell Pianoforte Method Books through the intermediate grade. The College Course Books were finished and in use in the Russell Method Circuit two years ago. A third edition of "The Essential Practice Material for Singers," a part of the Russell Voice Method, is now in preparation by the author.

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CHICAGO COMPANY IN AN AMERICAN OPERA

Buchhalter's "A Lover's Knot"
Given for First Time by
Campanini's Forces

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Jan. 17, 1916.

"A LOVER'S KNOT," opera in one act, in English, by Simon Buchhalter, the Chicago composer, was presented for the first time by the Chicago Opera Association at last Saturday evening's performance, with George Hamlin, Graham Marr, Augusta Lenska and Myrna Sharlow, in the four rôles of the work, under the very careful and musical direction of Marcel Charlier.

Mr. Buchhalter's opera, which was given last summer at the residence of Mr. and Mrs. Charles G. Dawes in Evanston, under the composer's direction, was reviewed at length in these columns at that time. With the decided improvement of adequate scenery and the opera orchestra, its score seemed to be more colorful and the work showed more theatrical features than at its former production. Under Charlier's direction, the intermezzo had to be repeated.

The composer has a decided taste for orchestral blends and colors and his score progresses smoothly and logically. In places the music is reminiscent. Had the text been of greater dramatic value, no doubt the music would also have gained. It was well received, however, and the four singers had to come before the curtain many times at the conclusion. The composer also was made the recipient of much applause and several floral tributes.

All four artists acquitted themselves of their tasks with much credit.

Mr. Hamlin was heard later in the rôle of *Cavaradossi* in Puccini's "Tosca" (given in Italian) which followed, and in this opera he did some very commendable singing. His voice has taken on the larger volume of the dramatic opera tenor, and rang clear and true. In the lyric sections of the opera he sang with admirable tone shading and with refined musical taste. Carmen Melis, Francesco Federici, Nicolay and Trevisan repeated impersonations already favorably known, and Mr. Parelli directed with discrimination and musical poise.

Simon Buchhalter, the composer of "The Lover's Knot," is a Russian by birth, but his family early emigrated to this country and he studied here under Paolo Gallico in piano and Leopold Kramer in composition. In 1901 he went to Vienna and completed his studies under Julius Epstein in piano and Stefan Stocker in theory and composition. He returned to America two years later and appeared extensively in concerts. He has written pieces for the voice and pianoforte, choral and orchestral works and one oratorio.

"The Lover's Knot" was begun in the summer of 1913 and completed the following June. It was submitted for the prize offered by the National Federation of Musical Clubs at Los Angeles. Its one act, divided into two scenes, was not considered long enough, however, and led to his losing the prize, although his work was highly praised. Hon. Chas. G. Dawes of this city, a music-lover and musical patron, perused the score and was so impressed by it that he engaged an orchestra and had a representation of the work at his palatial home in Evanston last July. Maestro Campanini heard of this and proposed its representation on the stage of the Auditorium. The words accompanying the score were written by Cora Bennett Stevenson of Marion, Ind.

The story is all American and concerns Walter, a restless young Virginian, who has been traveling about to forget his desperate love for his fair neighbor, Beatrice. The father of Walter had lost his life during the Civil War in a brave attempt to carry a wounded comrade, the father of Beatrice, to safety. After Walter's return home he visits the domicile of Beatrice and runs across the brother, Edward, his friend, who is in love with Sylvia, the guest of the sister. At first Edward is overjoyed at seeing his old friend Walter, but soon becomes jealous of the latter's polite attentions to Sylvia. Mutual misunderstandings are finally cleared away when the young women

plot to trick the two young men into declaring their love. Disguised as a young man, Sylvia makes violent love to Beatrice in a summer house where the scene is sure to be witnessed by the



Simon Buchhalter, Composer of "A Lover's Knot," Produced by the Chicago Opera Company

young men and the ruse proves successful.

The cast Saturday was as follows: Sylvia, Myrna Sharlow; Beatrice, Augusta Lenska; Walter, George Hamlin; Edward, Graham Marr; conductor, Marcel Charlier.

MAURICE ROSENFELD.

AMERICAN PROGRAMS FOR CHAS. W. CLARK

Baritone to Make a Specialty of
Them in Response to
Growing Demand

CHICAGO, Jan. 17.—Considerable interest will be aroused in the musical world by the announcement that Charles W. Clark, the famous baritone, will make a specialty of programs in English, and, if desired, of American publications, for his concert season of 1916-1917.

"Since my return from Paris I have closely studied the wants of American audiences," said Mr. Clark in making his announcement, "and it is apparent that there is a growing demand for all-English programs. That demand is not due, either, to inability to understand other languages thoroughly, but is largely the result of an increasing loyalty to American composers and our mother tongue. At least that is the way it seems to me.

"But whatever the cause is, the demand is there, and next season, wherever I find it, I shall gratify it. There are countless American publications that are among the very best in music, and no singer need go outside his own country for material to delight the most fastidious musician.

"Of course, I like singing in French, and I like singing in German, for I think that only by those languages can the beautiful music of those countries be expressed as it was intended to be expressed. But it is for the very same reason that I like to sing in English. And, therefore, in the future it will be 'American songs for Americans' whenever such a program is desired."

MANNES-SUNDELIUS CONCERT

Distinguished Artists Delight Large
Grand Rapids Audience

GRAND RAPIDS, MICH., Jan. 11.—David and Clara Mannes, violinist and pianist respectively, and Marie Sundelius, soprano, gave a delightful concert here Monday evening, Jan. 11, at the Power's Theater, under the auspices of the Mary Free Bed Guild.

The perfect blending of tone and rare poetic style displayed in the playing of Mr. and Mrs. Mannes called forth much appreciation, and the artists were generous in their encores. Marie Sundelius charmed with her fresh young voice and the artistry displayed in each of her offerings. Mrs. H. Munro Denham proved herself a sympathetic accompanist for the singer. E. H.

FREMSTAD PROVES A NOTABLE RECITALIST

Former Opera Star Gives Her
Hearers Rare Exposition of
Pure Singing

In the way of pure singing Olive Fremstad has done nothing in the past five years comparable to what she accomplished at her first New York recital of the present season which took place in Aeolian Hall last Monday afternoon. Her admirers were present, of course, in phalanxes. The great American artist is, if possible, more popular and more deeply loved to-day than she was before she left the Metropolitan, and the wonderful welcome that greeted her when she appeared on the platform Monday and that lasted for over two minutes proved how little her absence from the local operatic field has militated against her vogue.

It might well have unnerved her and she did, indeed, appear for a few moments to be striving to master rising emotions. But if this preliminary clamor was intended chiefly for the singer as a well-loved personality it presently came to reflect sentiments of delight mingled with astonishment over what seemed strangely like a new lease of vocal life. The doughtiest champions of Olive Fremstad have never hesitated to concede certain serious flaws in the singing of their idol. But what they heard on this occasion struck them with the force of a shock.

She sang throughout the afternoon with a security of vocal control, a luscious beauty, not to say opulence of tone, a facility of emission and a sustained power of endurance nothing short of marvelous. What has brought about this apparent rejuvenation? Has the artist been studying? Or resting? At all events, the startling improvement could not have been gainsaid even by those who for the past few years have been most sceptically disposed in respect to Mme. Fremstad's abilities in this line. Not only did it do credit to the soprano, but as singing pure and simple it took rank among the rarest that the season has had to offer.

Moreover, Mme. Fremstad is to-day a more interesting recitalist than she was a year ago. A soul and intellect like hers make the most of such experience as can be gleaned from a twelve-month of concert work. She has learned many new things about interpretation, and her delivery of songs is distinguished by a far greater resilience and variety than characterized it when she appeared in Carnegie Hall a year ago. The grandiose sweep of dramatic passion, the nobility and force of eloquence that made her operatic impersonations unforgettable vitalize her rendering of songs *mutatis mutandis*. And on Monday she disclosed likewise a piquant vein of humor.

Her program—an excellent one—was as follows:

"Dioskuren," "Die Post," "Wohin," "Einsamkeit," "Erektion," Schubert; "Tanzlied im Mai," Franz; "Ein Stündlein vor Tag," Franz; "Waldesgespräch," Schumann; "Der Soldat," Schumann; "Frühlingsnacht," Schumann; "Elfenlied," Wolf; "Du denkst mit einem Fädchen," Wolf; "Nimmersatte Liebe," Wolf; "Ruhe, meine Seele," Strauss; "Heimliche Aufforderung," Strauss; "I Seralens Lustgard," Sjögren; "Til Majdag," Peterson-Berger; "Jeg Satted Min Hest," Peterson-Berger; "Irmelin Rose," Peterson-Berger; "Kom Kjøya," Norwegian Echo Song.

By dint of her improved vocalization, Mme. Fremstad contrived to cope with the more lyrical numbers as fortunately as those of dramatic exigencies. Her "Wohin," for example, abounded in gracious charm and the "Einsamkeit" was a mood picture of sustained nobility. But the feature of the first group was the "Erlking," of which the soprano gave one of the most original and skillfully contrived interpretations ever heard here—a reading worthy to rank with that of Dr. Wüllner in effectiveness, though differing from it in certain essential traits. And Schumann's "Waldesgespräch" was a fitting companion piece to this; the singer emphasized its weirdness without sacrifice of its musical quality in a way that thrilled.

It is possible at present to single out for special mention only her delicious "Elfenlied" and her arch "Du denkst mit einem Fädchen," her "Heimlicher Aufforderung," the Peterson-Berger "Til Majdag" and the familiar Norwegian "Come Cows." Throughout the recital Mme. Fremstad used gestures and a free play of facial expression which in the average singer might seem a tawdry

and undignified method but which fitted admirably into her general scheme of interpretation and never transgressed against good taste. The three Peterson-Berger songs proved unexpectedly interesting.

Elmer Zoller, the accompanist, did not, invariably, make the most of his task. H. F. P.

HUNTER WELSH'S RECITAL

Young Pianist Gives Talents to Playing
of Exacting Program

Giving his second piano recital in New York this season, Hunter Welsh provided an excessively taxing program for the fair-sized audience which greeted him at this event on Jan. 17, in Aeolian Hall. Even Bach (who was not represented) offers a simpler task for the opening of a program than did Mr. Welsh's preamble, the Sonata "Appassionata" of Beethoven. This pianist's temperament has much in common with the stormy spirit of this work. He played it impulsively, with warmth and abundant dexterity.

Schumann's "Carnaval" was also a felicitous choice. This many-mooded work Mr. Welsh uttered characteristically, i. e., he sounded the virile note not infrequently, nor were some of the dazlingly delicate or brilliant passages beyond his powers. He followed this with the B Flat Minor Sonata of Chopin and other of the Pole's works—the A Flat Ballade, two Mazurkas, the C Sharp Minor Waltz and the E Flat Minor Polonaise, called sometimes the "Siberian Polonaise." The sonata pleased hugely, but even better liked was the waltz, one of Chopin's finest expressions in this genre. The last-named had to be repeated.

On the heels of all this came some fine works by Liszt. Among them were the "Rafaele," "Michelangelo" and "Saint Francis Legend." Despite the fact that their interpretation was distinctly superior to any of the preceding pieces, it was potent that the program suffered by its too great length. The audience relished Mr. Welsh's playing and made that fact clear by applauding often and heartily.

MISS WILSON OPERATED ON

President's Daughter Adopts Measure
for Sake of Her Voice

Margaret Wilson, daughter of the President, underwent an operation for the removal of adenoids at the Jefferson Hospital, Philadelphia, on Jan. 13. Miss Wilson, as is well known, is the possessor of a naturally beautiful and highly cultivated voice, and it was the fear that her singing ability might eventually be affected that caused her to undergo the operation.

On Jan. 12, Miss Wilson sang in Washington at a musicale given by the Home Club of the Department of the Interior, Secretary and Mrs. Lane receiving the guests. Representative Nicholas Longworth, son-in-law of ex-President Roosevelt, played a violin accompaniment to Miss Wilson's solo.

It was given out in Washington last week that Miss Wilson had turned over \$1,000 to the Red Cross for the Training School for Nurses in Bulgaria. The money was received by Miss Wilson for phonograph records of her voice made in New York some months ago. It represents only part of Miss Wilson's gift to the Red Cross work, while the greater part of her income from concert work goes to her social settlement work.

MAUD POWELL IN HAWAII

Honolulu Delighted with Performance of Noted Violinist

HONOLULU, HAWAII, Jan. 2.—Santa Claus was generous to us Honoluluans in extending to us his best wishes at Yuletide in the presenting of Maud Powell for two recitals. Mme. Powell is charmed with Honolulu, and Honolulu is charmed with Maud Powell. She is an established favorite here.

It is neither possible nor practical to attempt to describe properly her excellent work. Every number was flawlessly rendered and every American present was proud to know that one of the world's greatest artists belonged to our beloved America.

The personality of this great artist captivated everyone, and the entire ease and womanly grace added magnificently to the masterly tone and warmth. Songful intensity is applied to Maud Powell's renditions. We shall follow her with our "alohas" from these beautiful Paradise Isles, where there are many lovers of real music, appreciative of true art. W. H. B.

BODANZKY CONDUCTS "SIEGFRIED" ADMIRABLY

Creates an Unexpectedly Happy Impression in Season's First Performance at the Metropolitan of the "Scherzo" to the "Ring"—A New Disposition of the Instrumental Forces

ARTHUR BODANZKY made an unexpectedly happy impression last Saturday afternoon upon those who have been missing the larger and more commanding qualities in his work. He gave a performance of "Siegfried" (the first of the year) at the Metropolitan Opera House that must, in practically all respects, be ranked beside his "Tristan," hitherto far and away his best Wagnerian accomplishment. The surprise was the more keenly delectable inasmuch as the first and third acts of the "Nibelungen" scherzo call loudly for certain of the very elements in which this conductor has shown himself most deficient. We make free to confess that we anticipated no such exhibition of virility, no such rugged power or grandiose sweep of line as Mr. Bodanzky gave us in the first scene of the third act, no such heroic sonorities in his climax building as we found wherever dynamic liberty was needed. Only once—in the slaying of *Fafner*—did he miss fire. For one of Mr. Bodanzky's habitual tendencies the first and third acts were truly admirable in exultant force and dramatic quality. And the forest voices enchanted by their poetic delicacy. It is strange, this phenomenon of Mr. Bodanzky. Demonstrably capable of letting himself out, why will he not drop his reserve oftener?

In the disposition of his instrumental forces Mr. Bodanzky instituted a reform on Saturday. He grouped horns and tubas with the rest of the brass con-

tingent—a place they have not occupied in years. However, the homogeneity of tonal quality thereby attained does not sufficiently compensate for the loss of those lovely antiphonal effects that have for years been one of the unique features in which the Metropolitan has surpassed other establishments. Or does Mr. Bodanzky feel himself capable of obtaining a bolder massiveness of effect in this fashion? It should not be so; his predecessors managed it well enough otherwise.

Until he reached the third act, Mr. Bodanzky made no excisions that differed from those of Mr. Hertz. In the *Erda* scene he eliminated several measures—glorious measures—at *Wotan's* "Die Walküre meinst du, Brünnhilde die Magd?" Why, a hundred times why, when there are such things as *Minie's* brief asides in the first act and the music accompanying *Siegfried's* disposal of the dragon's corpse in the second which might go by the board? And what boots it to cast off a passage of a few bars' length when the process is not frequent? The last scene he shortened somewhat by eliding *Siegfried's* "Ein heerliches Gewässer wogt vor mir" and a portion of what follows.

Singers at Their Best

Inspired, no doubt, by Mr. Bodanzky's example, the singers gave of their best, making the whole performance one of the few high lights the current Wagnerian season has had. Mr. Urlus's *Siegfried*, always his best rôle vocally and otherwise, showed him off in happiest style on this occasion. At no time this year has his voice sounded so well, and his impersonation was picturesque and replete with youthful elasticity. Mr. Braun's *Wanderer* exhibited its best qualities; the *Mime* and *Alberich* of Messrs. Reiss and Goritz were past compare; Mr. Ruysdael's *Fafner* proved acceptable and Mme. Ober's *Erda* superbly impressive. Edith Mason acquitted herself with much fluency and charm in the very difficult music of the *Forest Bird*. Mme. Kurt's singing of *Brünnhilde's* sublime awakening strophes and the later love music, save for traces of fatigue toward the close of the duet, may legitimately be described as superb. The soprano has done nothing better since she came here.

As usual this year the stage management commanded admiration. One detail that might be bettered, however: Why not place *Fafner's* voice near his body?

Wednesday evening of last week brought a repetition of "Marta," with Mmes. Hempel and Ober and Messrs. Caruso, De Luca and Malatesta in high spirits, and Mr. Bavagnoli giving an eloquent reading of the score.

"Lohengrin" on Thursday evening was again deprived of Mr. Sembach, whose cold for the second time prevented him from singing the knight of the swan. Mr. Urlus replaced him satisfactorily. To him and to Mme. Destinn's vocally enchanting *Elsa* went the evening's chief honors.

Caruso Has a Cold

The "Masked Ball" was repeated Friday night. A disappointment awaited the audience, for Caruso succumbed to the grip and retired from the cast. However, Mr. Martinelli, who had never sung *Riccardo* here, filled the part with happiest vocal effect and real distinction of bearing. He won the heartiest applause and deservedly so. Mr. Amato's *Renato* was admirable as always and his "Eritu" unchained a tempest of applause. Mme. Kurt's *Amelia* fell short of this artist's best vocal abilities, but Edith Mason's sprightly page *Oscar* has improved since the last hearing and is now an entirely charming performance. Mr. Polacco made the most of a score that contains some surprisingly fine and dramatic inspiration.

"Aida" was sung on Saturday evening for the benefit of the French Hospital, which gained some \$5,000 through the proceedings. The big audience was demonstrative in approval of the performers and enthusiasm reached its height when the "Marseillaise" and "Star Spangled Banner" were played, preceding the second act. The cast was strong. Mr. Martinelli was an impressively fine *Rhadames*; Mme. Rappold, the *Aida*, was in good voice and Mme. Matzenauer sang the music of *Amneris* gloriously. The

Amonasro of Giuseppe De Luca was new and it was an impersonation worthy of heartiest praise on both the vocal and dramatic sides. Henri Scott was again an admirable *Ramfis* and Rosina Galli led the ballet charmingly. Mr. Bavagnoli exhibited excellent taste and judgment in his conducting.

"Hänsel" and "Pagliacci"

Edith Mason, now thoroughly at home on the Metropolitan stage, made a charming picture and contributed a voice of delightful purity when she appeared on Monday night as *Gretel*, in the season's first subscription performance of the Humperdinck fairy-tale opera. Miss Matfeld gave her familiar portrayal of *Hänsel* and Miss Robeson as the *Mother*,

Changed Program for Tuesday Performance of Russian Ballet

For Tuesday evening's performance, of the Diaghileff Russian ballet the program was changed in two particulars. "L'Oiseau de Feu" and "Scheherazade" were repeated and the new offerings were Nijinsky's choreographic picture, "L'Après midi d'un Faune," based on the Debussy Prelude, and the "Prince Igor" ballet. There was once more a highly distinguished and numerous audience, and its applause, if by no means tumultuous, was nevertheless indicative of a genuine and approving interest. The most enthusiasm was expressed at the close of the "Prince Igor" ballet, though it is quite possible that this might have been transferred to the "Scheherazade," but for the fact that at the conclusion of the latter number the assembling of wraps and carriage checks became of foremost importance.

"L'Après midi d'un Faune" was one of the battle horses of the Ballet in Paris and London and well it might have been. The relationship of the Nijinsky conception of "an animated decoration within the rigid limits of an antique bas-relief" and the Debussy music is far from obvious. But of itself it is a highly artistic conception and it is superbly carried out. The quaint geometrical angularities employed to convey the emotions of the *Faun* (Leonide Massine) and the *Nymphs* are strangely and vividly expressive and the semi-futuristic stage decorations are brilliantly effective. This performance was a splendid demonstration of pantomimic art, though, in its subject matter, it was no food for infants. M. Ansermet's orchestra played the beautiful Debussy music well.

The "Prince Igor" production practically compelled comparisons with the work of the Metropolitan ballet, so fresh in the minds of New York's opera-goers, and the analogy was not disadvantageous to the opera company. Many of the figures executed by the Diaghileff artists were far more intricate than those undertaken by their friends on Broadway; some of the whirlings and twirlings were extraordinary. Possibly, also, their interpretation was more essentially Slavic. But the Metropolitan ballet surely matched the other in animation and in the dramatic effect which it summoned forth. There was as much abandon in the one case as in the other.

However, there need be no quarrel on these points, for both performances were splendidly worth while. Adolphe Bolm and his associates at the Century danced magnificently and the impressionistic stage setting furnished them made the Metropolitan's more elaborate background seem almost commonplace. Surely, as masters of color combinations, no others can approach these Russians.

Winifred Christie as Soloist with the Kneisels

Winifred Christie, the Scottish pianist, gave her first Boston recital at Jordan Hall on Jan. 19. On Jan. 24 she will appear as assisting artist with the Kneisel Quartet at Twentieth Century Hall, Buffalo, and is booked for two recitals in Chicago, one at the Chicago Musical College on Jan. 29 and a second in the Fine Arts Theater on Feb. 1. Miss Christie is known as a particularly gifted ensemble player and has appeared on numerous occasions with the London String Quartet, an organization which corresponds to the Kneisels and Flonzaleys in this country.

Mr. Goritz as the *Father* and Mr. Reiss as the *Witch* all lent their talents to a well-rounded and spirited performance. Richard Hageman conducted with gratifying results.

Despite the opening of the Diaghileff ballet at the Century, which made a serious drain on the social and musical funds of the city, it was a sold-out performance of characteristic Monday night brilliance. All of which may be explained by the fact that Caruso had been announced to sing in "Pagliacci." Scott had trouble with the great curtain when he sang *Tonio's* prologue, but willing hands on the stage held the massive drapery back and saved the baritone from being swept into the orchestra pit by the strong stage draught. Histrionically Mr. Scott's performance was unique. Vocally, it lacked some of the old-time opulence.

Mr. Bavagnoli provided a rich orchestral background and Miss Cajatti gave manifest pleasure as *Nedda*. Caruso was in his best voice, a statement of untold significance. He deserved the cheers he got after "Ridi Pagliaccio." Messrs. Bada and Tegani appeared as *Beppo* and *Silvio* respectively.

"GOYESCAS" TO HAVE PREMIERE JAN. 28

It Will Be First Spanish Opera Sung in Original Language in United States

General Manager Gatti-Casazza announced this week the first performance on any stage of the Spanish opera, "Goyescas," at the Metropolitan Opera House on Friday evening of next week, Jan. 28. "Goyescas" is the first Spanish opera to be given in this country, and also will be the first opera sung in the Spanish language in the United States.

Composed by Enrique Granados, with whose instrumental works the New York public already has become acquainted, the libretto of which comprises three scenes, is the work of Fernando Periquet, a journalist and literary man of distinction in Spain, and the plot, as already announced, was inspired by the life and paintings of the great Goya. It presents three episodes, such as might have occurred in the hey-day of Goya's career, about the beginning of the last century in Madrid.

Mr. Gatti-Casazza has sought as far as possible to evoke the spirit of Goya in his production. He sent Rovescalli, the eminent scene artist of Milan, to Madrid for inspiration, and the three scenes have been painted after his study of Goya's canvases there preserved. The costumes have been made from Goyesque designs by the librettist, Mr. Periquet.

This première will be the occasion of the debut at the Metropolitan of the young American soprano, Anna Fittz, who will have the rôle of *Rosario*, "a high-born lady"—the Duchess of Alba in disguise. Giovanni Martinelli will be *Fernando*, "Captain of the King's Guard." *Pepa*, the "maja," one of those women of the people who in the month of May solicited from passers-by, with jests or compliments, an offering for the maintenance of the wayside shrines, will be impersonated by Flora Perini. The torreador, *Paquino*, will be Giuseppe De Luca.

The chorus, which has difficult music to sing, is being trained by Giulio Setti, and the stage management is in the hands of Jules Speck. Gaetano Bavagnoli, who will conduct the opera, is rehearsing it with the assistance of both the composer and librettist, who came from Barcelona to attend the première. The dances are an important element of the opera, especially the fandango, in which the art of Rosina Galli and Giuseppe Bonfiglio will be a feature.

The performance of "Goyescas," which is not a long opera, will be followed by "Pagliacci," with Mr. Caruso.

William Wheeler Merits Approval in Concert at Glen Ridge, N. J.

William Wheeler, the popular tenor, appeared in concert at Glen Ridge, N. J., on Jan. 14, singing the tenor rôle in Liza Lehmann's "Persian Garden" and a group of songs, including Harriet Ware's "Alone I Wander," the old Irish "Little Mary Cassidy," the old English "Tell Me, Charming Creature," and Hammond's "Pipes o' Gordon's Men." He was heard to the greatest advantage in the lovely air, "Ah, Moon of My Delight," and the dramatic Hammond song

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Jan. 19, Verdi's "Il Trovatore." Mmes. Destinn, Matzenauer; Messrs. Martinelli, Amato, Rothier. Conductor, Mr. Polacco.

Thursday Evening, Jan. 20, Mozart's "Magic Flute." Mmes. Kurt, Hempel, Mason, Curtis, Heinrich, Robeson, Sparkes, Cox, Matfeld; Messrs. Urlus, Goritz, Scott, Reiss, Schlegel, Bloch, Bayer. Conductor, Mr. Bodanzky.

Friday Evening, Jan. 21, Borodine's "Prince Igor." Mmes. Alda, Delaunoi, Perini; Messrs. Amato, Botta, Didur, De Seguro, Bada, Audisio. Conductor, Mr. Polacco.

Saturday Afternoon, Jan. 22, Puccini's "Manon Lescaut." Mmes. Alda, Perini; Messrs. Caruso, De Luca, De Seguro. Conductor, Mr. Bavagnoli.

Saturday Evening, Jan. 22, Wagner's "Die Meistersinger" (benefit German Press Club). Mmes. Hempel, Matfeld; Messrs. Sembach, Well, Reiss, Braun, Schlegel, Bloch, Leonhardt, Audisio, Tegani, Ruysdael, Bayer. Conductor, Mr. Bodanzky.

Monday Evening, Jan. 24, Wagner's "Tristan und Isolde." Mmes. Gadski, Matzenauer; Messrs. Urlus, Well, Braun. Conductor, Mr. Bodanzky.

Wednesday Evening, Jan. 26, Strauss's "Der Rosenkavalier." Mmes. Hempel, Ober, Mason, Fornia, Matfeld, Cox, Van Dyck; Messrs. Goritz, Well, Althouse, Reiss, Schlegel, Audisio, Ruysdael, Bloch, Bayer. Conductor, Mr. Bodanzky.

Thursday Evening, Jan. 27, Mouszorgsky's "Boris Godunoff." Mmes. Ober, Delaunoi, Duchené; Messrs. Didur, Rothier, De Seguro, Althouse. Conductor, Mr. Polacco.

Friday Evening, Jan. 28, Granados's "Goyescas" (world première). Cast given elsewhere in this issue. Followed by Leoncavallo's "I Pagliacci." Miss Cajatti; Messrs. Caruso, Amato, Tegani, Bada. Conductor, Mr. Bavagnoli.

Saturday Afternoon, Jan. 29, Verdi's "La Traviata." Mme. Hempel; Messrs. Botta, De Luca, Rossi, Tegani. Conductor, Mr. Bavagnoli.

Saturday Evening, Jan. 29, Wagner's "Lohengrin." Mmes. Gadski, Matzenauer; Messrs. Sembach, Goritz, Braun. Conductor, Mr. Bodanzky.

BOSTON ACCEPTS STILLMAN-KELLEY'S "NEW ENGLAND" SYMPHONY GRATEFULLY

New American Work Makes Deep Impression as Performed by Dr. Muck's Band of Instrumentalists—
Melba and Destinn Welcomed as Soloists in a Busy Week of Concerts—Stephen Townsend's
Chorus Wins New Laurels

Bureau of Musical America,
No. 120 Boylston Street,
Boston, Jan. 12, 1916.

EDGAR STILLMAN-KELLEY'S
"New England" Symphony was
performed for the first time in Boston
at the Symphony concerts of the 14th and
15th. Nellie Melba was soloist. The
program:

Symphony No. 2, "New England," op. 35,
Edgar Stillman-Kelley; Scene, "Sweet Bird
that Shun'st the Noise of Folly," Handel;
Ballet Suite No. 2, Gluck-Gavaert, Nos. III,
IV, V; Cavatina from The Marriage of Figaro,
Cavazza, "Porgi Amor"; Canzona from
The Marriage of Figaro, "Voi, che sapete,"
Mozart; Overture to Anacreon.

The symphony is a work which will
occupy a significant position in the history
of American music. It is the accomplishment
of a composer of the older generation of
Americans, whose musical workmanship is
that of a master of his means, and who has
been perhaps the most progressive in spirit of
the group of men who were the first to give
the American composer an honorable and
important position in his art. Years ago,
when symphonic poems and French impressionism
were not by-words and standbys, Mr. Kelley
was writing music so individual and daring
that it must have seemed impudent, indeed,
to the pedants of the period. His "Alladin"
music is a case in point. That score is a
matter of wonder on account of its qualities
of individual humor and fantasy, its astonishing
technical workmanship, its modern tendency.
An American capable of producing this score,
at any period, is a man to reckon with.
The orchestral coloring of the New England
symphony is austere and is in excellent
conformance with the subject and the ideals
of the work.

The second movement is warm and
beautiful music. The bird songs are not
employed too literally, but always in a
suggestive and artistic manner. In this
movement the nature coloring, the vernal
moods, are the more ingratiating because
of what has preceded and what is to come.
Mr. Kelley thinks very highly of the funeral
hymn, which he believes fit to rank in beauty
and nobility with the German chorale, and
with which he opens his third movement. We
like the hymn too, and for a different reason.
We like its drone, its snivel, its nasal, God-
fearing bareness. It is in place. To-day
the variation form is becoming outmoded,
and so to-day we may feel that there is a
variation too much, but these variations are
interesting, continuous and cumulative in
their effect. At the end of the final movement
the funeral hymn, with new orchestral dress,
is heard in an impressive version.

Mr. Kelley, in his own way, with his
own convictions, has produced a work no less
sincere in its attitude, and no less indicative
of American spirit in a certain place and
generation, than the works of the most
celebrated conservatives or radicals in the
musical history of this country. The symphony
was very well received, and worthily so, for
it is an honorable and a vital achievement.

Mme. Melba was in exceptional voice,
and she sang the music of Mozart with the
wondrous purity and youthful freshness of
tone quality which seem to be an inherent
characteristic of a voice that will probably
cease to exist before it grows old.

Hoffmann Quartet Concert

The Hoffmann Quartet, Jacques Hoffmann,
first violin; Adolph Bak, second violin;
Karl Rissland, viola, and Carl Barth, cello,
gave its first concert of the season on the evening of the twelfth
in Jacob Sleeper Hall. This concert
conflicted with the interesting concert of
choral novelties which the Choral Music
Society was giving elsewhere. It was
inexpedient for this reviewer to divide
himself in half. On the best authority it
is possible to report that this concert was
additional testimony to the progress which
Mr. Hoffmann's Quartet has been making
steadily of late seasons, toward that ideal
euphony and beauty of tone which only
excellent musicians and quartets which have
been developed by the constant performances
and rehearsals of years may hope to achieve.
The program consisted of Beethoven's
Quartet, op. 95, in F Minor;

Rachmaninoff's, Trio Elégiaque, for
piano, violin and cello; Mozart's Quartet
in D Major, Hans Ebell was the assisting
pianist.

Stephen Townsend's Chorus

The Choral Music Society, Stephen
Townsend, conductor, performed these
choral works for the first time in
America at its initial concert of the season,
which took place on the evening of the
twelfth in the First Church of this city:
"Jepthe," by Giacomo Carissimi, for solo
voices, mixed chorus, and accompaniment
of organ and string orchestra; "Talithi Kumi,"
a sacred mystery in two parts by Ermanno
Wolf-Ferrari, text according to the gospel of
St. Mark, for solo voices, chorus and
orchestra; Benedictus and "Behold I Come
from Heaven Above," by Sigfrid Karg-
Elert. Those who took part in the performance
of "Jepthe" were C. Francis Woods, tenor;
Louise Brown, soprano; Jessie Nute, contralto;
Everett Glines, tenor; Llewellyn M. Evans,
bass. This is music of noble simplicity and
pathos, classic in its outline and color,
decorative in character, but none the less
deeply emotional.

This music, particularly the final aria
and chorus, "Plorate, plorate," will not
soon be forgotten by those who heard it.
The choral performances in this work
were of a high order. The solo parts
were taken with thought for the idiom
as well as the intention of the composer.
Wolf-Ferrari's "Talithi Kumi" is a setting
of the episode of the resurrection through
the intervention of Jesus of the daughter
of Jairus to whom he said "Talithi Kumi,"
("Daughter, I say with thee, Arise").
Wolf-Ferrari imitates as skilfully as ever,
in this music, the idioms of other days.
He produces what is ostensibly a very exact
copy of the naïveté of the old mystery play,
and yet one cannot avoid the impression that
it is all a fraud, a well-meant fraud, perhaps—
none the less a fraud. Motto: style, valuable
as it is, indispensable as it is to the artist,
can never be substance, and can never, in
itself, stir or uplift humanity. In this work
the soloists were Everett Glines, tenor;
Roberts Lunger, baritone, George S. Dane,
baritone. The final number of the concert,
the most brilliantly scored and extensive
in the means it employs, was Karg-
Elert's. The soloists were Bernice Taft,
soprano; Jessie Nute, contralto; Earle
Bellis, tenor; Master George J. Seibert,
soprano of Christ Episcopal Church,
Hyde Park; Daniel Kuntz, violinist. The
boy choir of the Emanuel Church, under
the direction of W. Lynwood Farnum,
assisted, and there was a small picked
chorus of solo voices. Other assisting
forces were John Marshall, organist;
Angus Winter, pianist; Daniel Kuntz,
violinist, who led a band of twenty-one
players of the Boston Symphony Orchestra.
Thus Mr. Townsend presented new and
interesting choral works, under peculiarly
intimate and advantageous conditions.

Leo Ornstein's Third Recital

Leo Ornstein gave his third recital on
Tuesday evening, Jan. 11, in Steinert
Hall. This concert was very well attended.
Musicians who had not been able to attend
the afternoon concerts came, and socially
significant individuals came also, out of
curiosity, as it may be supposed. Mr.
Ornstein played:

César Franck's Prelude, Chorale and
Fugue; Cyril Scott's Impressions from the
Jungle; Claude Debussy's "Cloches à travers
les feuilles" and "Et la Lune descend sur la
temple qui fut"; Ornstein's "Dwarf" Suite;
Six Piano Pieces by Arnold Schönberg;
"Pan," a tone poem by Vítěslav Novák.

On this occasion Mr. Ornstein's skill
as a pianist and his occasional though
infrequent felicity as an interpreter were
the most valuable features of his concert.
Cyril Scott's "Impressions from the Jungle"
is nonsensical, badly made twaddle.
Mr. Ornstein's "Dwarf" Suite is certainly
and without a doubt unadulterated rubbish.
We had not the courage to remain for
Schönberg and Novák. Mr. Ornstein has
not, apparently, the emotion of beauty in a
sufficient degree for the Debussy pieces.
His playing of certain pages of Franck,
especially of the Prelude, was masterly,
but not always as touching and as mystical
as Franck is, nor always calculated to do
justice to the proportions of Franck's musical
structure.

MacDowell Club Orchestra

The string orchestra of the MacDowell
Club gave its midwinter concert on Wednesday
afternoon, the 12th, in Jordan Hall, and
this was the first opportunity for the
members of the club not in the orchestra,
and their guests, to judge of the development
of this body under the leadership of
Georges Longy, conductor, and first oboist
of the Boston Symphony Orchestra. The
orchestra was assisted by these soloists:
Mary Fay, soprano; Abbie Conley, contralto;
Theodore Cella, harpist. The orchestral pieces
were:

Beethoven's Serenade for Strings, op. 8;
Maurice Ravel's Introduction and Allegro
for harp with accompaniment of string quartet,
flute and clarinet; a slow movement by
Handel for solo oboe and strings; two movements,
Larghetto and Allegro Risoluto, by Robert
Fuchs.

The solo oboe was played by Ethel
Harding, a pupil of Clement Lenom, second
oboist of the Boston Symphony. In Ravel's
music Miss McLaughlin, of the orchestra,
played the solo flute, and Miss Merrill,
of the orchestra, the clarinet.

In all respects the players have showed
marked advancement under Mr. Longy's
leadership. In crispness of attack, phrasing,
quality of tone, and general technical finish
he has accomplished excellent results and
has thus built further on the foundation
laid by Frederick Mohn. The music of Ravel
was not pre-

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

A brilliant gathering greeted Oscar
Saenger's artist-pupils at his musicale-
tea, Tuesday afternoon, Dec. 21. Zona
Maie Griswold displayed a lively high
soprano voice, which she used intelligently,
and with her charming personality made
a very favorable impression. Marie Von
Essen's luscious, big contralto voice,
artistry and splendid stage presence won
her audiences. After the "Wiegenlied," by
Brahms, she received a veritable ovation.
Milton Bernard revealed a fine, sonorous
basso, which was especially effective in the
aria from "Ernani." Helen Chase played
the accompaniments with her usual taste
and understanding. The hostesses were Sarah
Elizabeth Locke and Anna Quast.

A program of more than ordinary interest
was given on Saturday afternoon, Jan. 15,
at the music hall of the Country Life
Exposition, Grand Central Terminal, by
Mme. Emily Montserrat Fitzmaurice and
pupils. Assisting were Marguerite Copeland,
violinist; Frances Christmas, cellist, and
Dr. Hugh Schussler, basso, with Mrs.
Benjamin M. Chase at the piano. The
Montserrat Ladies' Quartet—Edwina
Schoeneck, Henrietta Mehlbach, Edna Allen
and Edna Du Puy—gave a group of old
English songs. Others appearing were
Alexander Du Puy and Alice Cranch.

A piano recital was given at the Paul
Jelenek Studios of Musical Art, Brooklyn,
on Wednesday evening, Dec. 29, the students
being assisted by Thalma Pease, soprano.
The program was given by Benjamin Riskin,
Madeline Kranz, Lizzie Kauder, Sarah
Weissman, Thelma Pease (pupil of Marguerite
Rockhill), Morris Fullman, Frieda Cohen,
Helen Kergel, Sol Meltzer (pupil of Mr. I. Katz),
Clara Steingart, Leo Schwartz, Helen Kranz,
Matilda Sper, Sadie Bernstein, Matilda
Freiberg, Sol Meltzer and Esther Golub.

Lillian Abell, the talented New York
pianist, gave a tea for her pupils and their
friends on the afternoon of Jan. 11, at her
residence-studio, 201 West 108th street, when
a brief and informal program was offered.
Miss Abell was assisted by Marguerite Barnes
Lovewell, soprano. Miss Abell is a pupil of
Harold Bauer, the distinguished virtuoso,
and her playing disclosed the fact that she
is a musician of high attainments. She displayed
a fine technique, excellent tone and marked
interpretative ability. Miss Lovewell gave her
share of the program with a voice of good
quality and her numbers were well received.

sented to the best advantage, because of the
preponderance of too many strings. Originally
this composition employed either a double or a
single string quartet. The place of the quartet
was taken by about half a hundred string
instruments, and the delicate tonal balance and
the subtle tints of the composer were in large
part non-existent. Otherwise the piece was
admirably interpreted, and in this work and
in solos he played later, Mr. Cella showed
himself a remarkably gifted harpist.

Emmy Destinn astonished her audience,
not only by her gay and nonchalant manner
in song, and the glorious beauty of her voice,
with its endless resources, but also by the fact
that she appeared to have dispensed with many
pounds of flesh, when she, assisted by Josef
Malkin, cellist, and orchestra of symphony
players under the leadership of Ernst Schmidt,
sang in Symphony Hall on Sunday afternoon,
Jan. 9. She is a more beautiful woman, and
apparently even a happier one, than of yore.
Was her recent victory with the Metropolitan
fresh on her mind? Or was the absence of
aforesaid flesh so invigorating? At any rate,
Miss Destinn sang with abandon, with an
ineffable gusto, and with immediate effect upon
her audience. She was prodigal of tone. Among
her pieces was the beautiful air of Dvorak from
the Russalka, a work unknown to us. The air
is exceedingly beautiful, exceedingly true, from
the heart, and very much in the folk manner.

Miss Destinn was assisted by Josef Malkin,
the excellent cellist of the Boston Symphony
Orchestra, who played with style and the most
praiseworthy musicianship, music by Lalo, Bach,
G. Freimane, David Popper. Ernst Schmidt
conducted the performance of Masenet's
overture to "Phédre," and accompaniments
for Mme. Destinn and Mr. Malkin. Both of
these soloists added to the program. O. D.

At the New York College of Music a
chamber music evening was given by
members of the faculty on Friday evening,
Jan. 14. The program was as follows:

Richard Strauss: Sonata for Cello and
Piano, F Major, William Ebner and August
Fraemcke. Wolf "Verborghenheit," Hildach,
"Der Lenz," Helen Reusch, Chopin-Wilhelmj,
Nocturne in D, Kreisler, Tambourin-Chinois,
Alois Trnka. Sinding: Quintet, op. 5 for
Piano, Two Violins, Viola and Cello, August
Fraemcke, Alois Trnka, Theo. John, Joseph
J. Kovarik and William Ebner.

At the American Institute of Applied
Music, New York City, a lecture recital
upon the Russian opera "Boris Godounoff,"
by Moussorgsky, was announced by Mrs.
George Lee Bready, on Friday evening,
Jan. 21.

JACOBS ORCHESTRA HEARD

Music by Celeste Heckscher on Program
—Alberto Bachmann Soloist

Italian, French, German, Bohemian and
American music made up the program for
the third subscription concert of the
Orchestral Society of New York at the
Harris Theater last Sunday afternoon. It
was a somewhat lengthy program, but
Conductor Max Jacobs succeeded in making
it all interesting and his orchestra played
so well as to merit fully the liberal
applause bestowed upon it.

The American work listed was the
Bolero from "Dances of the Pyrenees,"
by Celeste D. Heckscher, the Philadelphia
composer. It was brilliant and stirring
music. Alberto Bachmann, violinist,
the soloist of the afternoon, played the
Saint-Saëns Concerto No. 3 with appropriate
feeling and musicianship.

The program opened with the "Anac-
reon" Overture of Cherubini and the
symphony was Dvorak's "New World,"
which has so often been heard in New
York this season. Mr. Jacobs gave it a
well planned and expressive interpretation.
The "Meistersinger" Overture completed
the program.

Albany Manager Cancels Concert Series
Owing to Illness

ALBANY, N. Y., Jan. 17.—Owing to the
serious illness of John L. Nelson, son of
Bishop Richard H. Nelson, his concert
courses at Albany, Troy, Cohoes and
Pittsfield, Mass., have been canceled. Mr.
Nelson has gone South for a rest and to
restore his health. The Flonzaley
Quartet, Ossip Gabrilowitsch, Harold
Bauer and Pablo Casals were scheduled
for Albany concerts. W. A. H.



The Lynden Choral Club of Lynden, Wash., was organized recently, with John A. Van Pelt as conductor.

Mme. Mary Louise Clary, concert artist and vocal teacher, has returned to New York, after a number of years in Seattle, Wash.

The first of a series of concerts arranged by the women's clubs of Oregon for Marguerite Fowler, the blind singer, was given recently at Forest Grove, Ore.

At a recent meeting of the music department of the Century Club, Scranton, Pa., the program was presented by Ellen Fulton, Mrs. H. H. Brady, and Mrs. Robert Brand.

Dr. William Stansfield, organist and choir director of the First Congregational Church, Washington, D. C., is presenting a short organ recital at the Sunday evening service.

John S. Osterberg was appointed president and Oscar Ekeberg re-elected musical director for the ensuing year at a recent meeting of the Swedish Male Chorus, Verdandi, Providence, R. I.

A program of interest was given at the studio of Etta Hamilton Morris, Brooklyn, on Jan. 13, by Hazel Clark, soprano; Stanley Clark, tenor; Abraham Tolchinsky, violinist, and Alice McNeill, accompanist.

Daisy Cantrell Polk, soprano, assisted by the Della Robbia Orchestra, Josef Fejer, conductor, and Mrs. Lucia Forest Eastman, harpist, sang at the Sunday evening concert Jan. 6 at the Vanderbilt Hotel, New York.

Carrie M. Stauffer of Spring Grove, organist of Zion Lutheran Church, York, Pa., for six years, who recently resigned her position, has become organist at St. Paul's Lutheran Church of Spring Grove, Pa.

An interesting program of piano music was given on Thursday evening, Jan. 6, at the North Parish House in Columbia, Pa., by Chester Wittel. The offerings included Chopin, Liszt, Scarlatti, Beethoven and Rachmaninoff compositions.

At the Laurier Musical Club program, given on Jan. 12 at the home of Emma Williams, Brooklyn, William Campbell, baritone; Clarence C. Bowden, tenor; Mrs. Marie Amort, soprano, and Harry H. Whittaker, pianist, were heard.

Mme. Puerari-Marracci, formerly prima donna in some of the leading operatic companies of Italy and the Spanish-American countries, has returned to San Francisco after an absence of three years in Europe and will again make her home there.

Parents and friends of piano pupils of Edna Kailbaugh attended a pleasing piano recital Saturday evening, Jan. 8, at the teacher's home, in York, Pa. A program of classic and modern offerings was given by the class of twenty pupils.

W. Paulding De Nike, the well-known Brooklyn cellist; Mrs. Julian Ross and Mrs. Elizabeth Cox King, vocalists, gave an enjoyable musical program for the members of the Fort Greene Chapter of the Daughters of the American Revolution on Jan. 12.

At the annual meeting on Jan. 11 of the Stafford Choral Union, Stafford Springs, Conn., the following officers were elected: Christopher Allen, president; E. F. Patten, vice-president; R. W. Ellis, secretary; R. M. Fisk, treasurer; Marjorie Eaton, librarian, and A. E. Waite, director.

The Washington College of Music, at Washington, D. C., has added to its faculty Mrs. Susanne Oldberg, a local teacher of enviable reputation, who has done much for musical uplift in the Cap-

ital City for the furtherance of American talent. She will be assisted by Harry Campbell.

Walter E. Hartley gave the inaugural recital on the organ at Pomona College, California, Tuesday evening, Jan. 4. The remaining numbers of the series are Edwin H. Lemare, Jan. 17; Winifred W. Lamb, Feb. 28; Florence Hinkle, March 30; Kneisel Quartet, April 8.

Henry C. Lahee, manager of the Boston Musical Bureau, spent the month of December resting in Florida, the first vacation he has had for some years. From indications gathered on the way there and back, he feels the year 1916 will be much more prosperous in musical lines than 1915.

John H. Waldron, formerly a boy soprano in Brooklyn, has been gaining distinction as a concert tenor and is about to appear in several private musicales at Providence, R. I. He has developed a large repertoire suited to his robust voice and sings well in Italian, French and German.

Mabel Riegelman, prima donna soprano, of the Chicago Grand Opera Company, who has been successfully appearing in concerts for the past two years, remained in California until Jan. 15. She has returned to the Central West, filling engagements en route to Chicago and New York.

Barnum School in Bridgeport, Conn., now boasts a glee club, with a membership of thirty-six. Lillian Cozill has been elected president; Brewster Coley, vice-president; Harriet Windsor, librarian; Ruby Berg, secretary, and Peter Marrello, treasurer. The musical director is Clayton Stevens.

On the afternoon of Jan. 7 the Women's Club of New Haven, Conn., held its annual reception. The following quartet presented a program: Mrs. Rena Barnes Fowler, soprano; Marguerite Allis, contralto; Wallace S. Moyle, tenor, and Francis S. Hamilton, basso. Charles R. Fowler acted as the accompanist.

The Ladies' Music Club of Oklahoma City gave a Beethoven afternoon, Jan. 9, the program consisting of the First Symphony, played by the Mraz Orchestra, and a lecture by Charles Haubiel of the Musical Art Institute on Beethoven and the symphonic form, together with a thematic and form analysis of the symphony.

An interesting lecture recital by Mrs. Mark Whitehead, coloratura soprano; Miss Jessie Case, violinist, and Mrs. Jennie McKinley Case, pianist, was given at the Providence home of Mrs. Samuel A. Otis recently to celebrate President's Day by the members of the Rhode Island Sorosis.

Emile Kuhn, soprano, of Chicago appeared on the program of the Wednesday Club of Harrisburg, Pa., on Wednesday morning, Jan. 12, in a program on "Styles of Composers." Her songs included examples of both the modern and classic periods. Newell Albright accompanied Miss Kuhn in her program.

The Bühler Chamber Music Club gave its fourth concert at Masonic Hall, Pittsfield, Mass., on Tuesday evening, Jan. 11. The program included the Daniel Gregory Mason Pastorale in D, Op. 8, for piano, violin and clarinet. The club consists of Ulysse Bühler, piano; Georges Vigneti, first violin, and Theodore Kilian, clarinet.

The distinguished company of Belgian artists, Octavia Belloy, soprano; Daisy Jean, cellist; Jan Collogan, basso; Gabrielle Radoux, pianist, and Willis Flanagan, tenor, touring the country to raise money for the Belgian relief fund, was well received in Seattle, Wash., and \$1,000 was raised from the two concerts given Jan. 7 and 8.

An interesting musical program was given Jan. 10 at the Woman's Club of Richmond, Va., by Mrs. Hamilton Smith, contralto. Mrs. Smith was accompanied by Mrs. Channing Ward, who was also heard in a group of pieces, among which was Cadman's Sonata, a new and beautiful composition. Mrs. Smith is the contralto soloist in Seventh Street Christian Church.

The Orpheus Saxophone Quartet and the Verdi Concert Company gave a concert in Washington, Pa., on Jan. 6. The quartet consists of K. R. Dever, Edward Burton, J. H. Dever and David Dunbar; the Verdi organization is comprised as follows: Helen Hallam, Jennie Kahl, W. J. Carson and Glenn Carson. The concert was given under the auspices of the Epsilon Pi Club.

Encouraged by its success last year, the First Welsh Baptist Church of Scranton, Pa., is planning another eisteddfod to be held on April 1. At a recent meeting it was planned to make this an annual affair. At the meeting the following officers were elected: Ellsworth Kelly, president; Jenkin Lewis, vice-president; Fred Jenkins, secretary, and D. Jeremy Davis, treasurer.

Boy students of Technical and Central high schools of Scranton, Pa., have been successful in organizing their first string orchestra. At a recent concert, their numbers were well received. Edgar Berman is director, while the other members are: Donald Kadel, Harold Ruth, Joel Healey and Joseph Smith, banjo-mandolins; Windsor Keating, drum, and pianist, Edward Brachocki.

The Palmer, Mass., Woman's Club held its annual musicale in Masonic Hall on Jan. 7. The program was arranged from "Madama Butterfly," the story of which was read by Mrs. George Holden. Soloists were Mrs. Eric Allen, soprano; Everett J. Beach, tenor, and A. W. Hanson, violinist. Mrs. Allen and Mae Moynahan were heard in a duet. Mrs. S. R. Carsley acted as the accompanist.

An enjoyable musicale was given Jan. 6 at the Aurania Club, Albany, N. Y., under the direction of the Vincentian Institute. Francis J. Murphy, boy violinist, played Hauser's "Hungarian Rhapsody," and for an encore Dvorak's "Humoresque." Edna M. Walsh, pianist, offered Chopin and Debussy numbers, and J. Emmet Wall, baritone, sang Tours's "Mother O'Mine" finely. John Symons was accompanist.

Schenectady (N. Y.) singers were awarded several prizes at the New Year's Eisteddfod given at Utica, N. Y., under the direction of the Haydn Chorus. Frances Crounse, a member of the Cambrian Chorus of Schenectady, was given a vocal prize; William A. Rice and Sidney Wright, one for duet singing; William Arthur Jones, for tenor solo; Irving C. Bullock, for piano playing, and Anna Mae Williams, first prize for children under twelve years of age.

Participating in the concert given under the auspices of the Delta Gamma Society of Bridgeport, Conn., on Jan. 10, were Mrs. Susan Hawley Davis, who arranged the program and played the accompaniments, assisted by organist Lorenzo P. Oviatt, Mrs. Mabel Weidenhammer, Mrs. Grace Lake, Maurine Longman, Esther Berg, Louis O'Neill, Sarah Fiske, Dorothy Sanderson, J. Barraja-Frauenfelder, Pauline Merchant, Mrs. A. H. Berg, Vera Bertilson, Reba Harris, Mrs. Ada Tuck Whitaker.

An interesting program of Russian music was given at the meeting of the Cecelian Society of Duluth, Minn., on Thursday, Jan. 13, at the home of Winifred Hicks. Mrs. Leo A. Ball was in charge of the program, which was as follows: Symphony No. 4, Tchaikowsky, Mrs. W. A. Clark and Mrs. Harry Strong; review of the opera, "Prince Igor," Mrs. K. A. Ostergren; dances from "Prince Igor" by Borodine, Mrs. Stella Prince Stocker and Mrs. K. A. Ostergren; group of Russian folk songs, Mrs. Leo A. Ball.

At the 451st dinner of the Hungry Club, Jan. 8, at the Hotel Majestic, New York, Peter Kurtz, violinist, with Mrs. Kurtz accompanying at the piano, played Brahms' "Hungarian Dance," Drdla's "Souvenir" and the "Lullaby" from "Jocelyn." Mme. Elfrida Heller, soprano, sang an aria from "Tosca," a Serbian barcarole, accompanied by Barbara Derby, and a group of songs in English, "A Sea Cycle," with words and music by Mrs. Frankie Walker, who played the accompaniments. Mr. and Mrs. Misha E. Appelbaum were the guests of honor.

A concert to provide funds for a monument to Edith Cavell, the English nurse shot by the Germans in Brussels last October, will be given at the New York Hippodrome Sunday afternoon, Jan. 22. The monument is to be erected in Paris, in the Trocadero Gardens. The program will introduce Mme. Lise Briss of the Paris Opéra, who will sing the "Marseillaise" and other songs; André Tourret, violinist; Camille Decreus, pianist, and other artists.

At the residence of Mrs. Orme Wilson, 3 East Sixty-fourth Street, New York, an entertainment will be given on Tuesday afternoon, Feb. 1, for the benefit of students of the Ecole des Beaux Arts who are at the front in France and for their dependent relatives. Among those who have volunteered their services for the performance are Lina Dilon, of the Théâtre de la Monnaie, Brussels; André Méry, of the Théâtre Française, of New York; Albert Spalding, violinist; Paul Capelanni, of the Comédie Française, and Francis Rogers, the singer.

Under the direction of Hugh A. Jones, the choir of the Tabernacle Congregational Church recently sang the sacred cantata "Daniel" or the "Captivity and Restoration." The chorus was made up of sixty voices, assisted by Edith Hopkins at the piano and William Reese at the organ. Participants were Mrs. Howell G. Reese, Stanley James, Jennie Johns, Walter Williams, Thomas Abrams, William Edmunds, E. W. Morgan, John Griffiths, Thomas Mathews, Arthur Jones, Reese Evans, Mrs. F. J. Evans, Mrs. H. G. Reese, Mrs. J. Thomas, and the Misses Roberts, Reese, and Johns.

Reports showing excellent work accomplished last year and the adoption of resolutions declaring for wider fields of endeavor in the future, were the feature events of the annual meeting of the Richmond (Va.) Male Choral Society, held Jan. 10. The old officers were re-elected as follows: Selden Walke, president; J. G. Hankins, vice-president; J. P. Lay, secretary, and H. M. Baskerville, treasurer. Executive committee, Selden Walke, J. G. Hankins, J. P. Lay, H. M. Baskerville, G. A. Nolting, Jr., A. S. Hurt, R. E. Banks, A. P. Wilmer, B. Brockenbrough. F. Flaxington Harker was unanimously re-elected director.

At the fifth anniversary of the Round Table Club, held recently at the Hotel Astor, New York, Beulah Beach was the soprano soloist. She gave much pleasure in "Elsa's Dream," when her beautiful high tones, clear enunciation and purity of tone served to display her dramatic power. In her second group she sang "Porgi amor" and "Voi che Sapete." By request, she sang "My Memory Maid," by Louise Reichman and Arthur Hintze, so beautifully that the authors congratulated her with enthusiasm. She closed the program with the "Bird of the Wilderness," by Horsmann, and "Noël," by Adam, which also were thoroughly enjoyed.

Christmas music in the churches of Portland, Ore., was exceptionally good. The choir of St. Mary's Catholic Church gave a splendid rendition of the cantata "The Star of Bethlehem," by John S. Camp, under the able direction of Mrs. Catherine Covach Frederick. Lucien E. Becker gave an organ recital at Trinity Episcopal, the program comprising Christmas music of different nations. The choir of Calvary Presbyterian Church, directed by George H. Street, united with the Oregon Chapter, American Guild of Organists in a delightful program. The organists participating were William Boone, F. W. Goodrich, F. C. Feringer, Martha B. Reynolds and Margaret Lamberson.

Mrs. Claude L. Steele, soloist of the First Church of Christ, Scientist, and a prominent voice and piano teacher of Muskogee, Okla., will sing as assisting artist in one of Edward Kreiser's organ recitals in Kansas City in the late winter. She will also assist Charles Hanbeil, pianist, of Oklahoma City, in a series of joint recitals, and will appear as pianist and vocal soloist with the Dietz Trio. One of the leading solo parts in "The Chimes of Normandy" will also be sung by Mrs. Steele, when it is presented by the Choral Society of the Ladies' Saturday Musical Club of Muskogee, on Jan. 21. Mrs. Charles Deathy Benitt will conduct the production. Full recital programs will be given by Mrs. Steele during the winter before the New Century Club, the Shakespeare Club and the Camp Fire Girls' Club. During January and February a series of pupil recitals will take place in Mrs. Steele's studios.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA no later than Friday of the week preceding the date of publication.

Individuals

Aab, Edith.—Waterbury, Conn., Jan. 28.
Alcock, Merle.—Waterbury, Conn., Jan. 28; Brooklyn, Jan. 29.
Antosch, Albin.—Ridgewood, N. J., Jan. 24.
Atwood-Baker, Martha.—Boston, Jan. 25; Malden, Mass., Feb. 1.
Bauer, Harold.—New York (Æolian Hall), Feb. 5.
Beebe, Carolyn.—Brooklyn, Jan. 21, 28 and Feb. 4; New York, Feb. 3.
Berliner, Dora.—New York (Æolian Hall), Jan. 29.
Besekirsky, Wassily.—Poughkeepsie, Feb. 9; Portland, Me., Feb. 24; Paterson, N. J., Feb. 27; Philadelphia, March 11.
Bourstin, Arkady.—Williamsport, Pa., Jan. 28; Philadelphia, Feb. 7; New York City, Feb. 19.
Brenner, Orina Elizabeth.—Atlanta, N. Y., Jan. 28; Clayton, N. Y., Jan. 31; Norwood, N. Y., Feb. 1; Plattsburg, N. Y., Feb. 2; Marlboro, N. Y., Feb. 5; New Milford, Conn., Feb. 9; Plymouth, Mass., Feb. 16.
Brillhard, G. Davis.—Greenwood Springs, Col., March 13; Rifle, Col., March 14; De Beque, Col., March 15; Grand Junction, Col., March 16; Montrose, Col., March 17; Gunnison, Col., March 18.
Butler, Harold L.—Leavenworth, Kan., Jan. 24; Leocompton, Kan., Jan. 25; Neosho Falls, Kan., Jan. 27; Sarnett, Kan., Jan. 28; Fredonia, Kan., Jan. 31; Baxter Spring, Kan., Feb. 1; Cherryvale, Kan., Feb. 2; Coffeyville, Kan., Feb. 3.
Burnham, Thuel.—Chicago, Jan. 23; Memphis, Tenn., Jan. 25; Arkadelphia, Ark., Jan. 28; Fayetteville, Ark., Jan. 29; Hugo, Okla., Feb. 1; Paris, Tex., Feb. 4; Abilene, Tex., Feb. 11; Norman, Okla., Feb. 14; Wichita, Kan., Feb. 15; Lindsburg, Kan., Feb. 16; Leavenworth, Kan., Feb. 17; Kansas City, Mo., Feb. 18; Lansing, Mich., Feb. 22; Monmouth, Ill., Feb. 25; Dubuque, Iowa, Feb. 28.
Christie, Winifred.—Buffalo, Jan. 24; Chicago, Jan. 29 and Feb. 1; New York, Feb. 23.
Clausen, Julia.—St. Paul, Feb. 10; Minneapolis, Feb. 11.
Cole, Ethel Cave.—Waterbury, Conn., Jan. 31.
Copeland, George.—New York, Jan. 28; Boston, Jan. 22 and Feb. 14.
Coxe, Calvin.—New York City, Jan. 25, 29; Brooklyn, Feb. 27.
Craft, Marcella.—Newark, N. J., Jan. 26; Denver, Col., Feb. 3; Midwinter Festival San Antonio, Tex., Feb. 16; Chicago, March 3, 4; Springfield, Ohio, March 6; Philadelphia, Apr. 7, 8; Riverside, Cal., Apr. 23.
Dale, Esther.—Hartford, Conn., Jan. 25; Amsterdam, N. Y., Feb. 1.
Dethier, Gaston and Edward.—Buffalo, Jan. 22, 23; Auburn, N. Y., Jan. 24.
Dunham, Edna.—Chicago, Feb. 19; Ames, Ia., Feb. 25.
Eldridge, Alice.—Brainard, Minn., Jan. 22; South Weymouth, Mass., Feb. 10; Cambridge, Mass. (Boston Symphony Orchestra), March 23.
Eiman, Mischa.—New York (Carnegie Hall), Feb. 12.
Ellerman, Amy E.—Hoboken, N. J., Jan. 23. New York, Jan. 25 and 29; Brooklyn, N. Y., April 9.
Ellery, Bessie Collier.—Boston, Feb. 28.
Fique, Katherine Noack.—New York (Hotel Plaza), Feb. 9; Brooklyn, April 24.
Fischer, Adelaide.—New York (Æolian Hall), Jan. 31.
Frisch, Povia.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.
Friedberg, Carl.—St. Louis, Jan. 22; Cincinnati, Jan. 25; Buffalo, Jan. 29; New York, Feb. 7; Southern tour, Feb. 12 to 24; Paterson, Feb. 27.
Fryer, Herbert.—New York (Æolian Hall), Feb. 4.
Gabrilowitsch, Ossip.—New York (Æolian Hall), Feb. 24.
Gebhard, Heinrich.—Framingham, Mass., Feb. 1; Lowell, Mass., Feb. 2; New Bedford, Mass., Feb. 4; Arlington, Mass., Feb. 8; Melrose, Mass., Feb. 9; Plymouth, Mass., Feb. 10; Mansfield, Mass., Feb. 14.
Gideon, Henry L.—Detroit, Jan. 21; Buffalo, Jan. 23, 24; Erie, Pa., Jan. 25; Cleveland, Jan. 26; Ypsilanti, Mich., Jan. 30; New York City, March 18; Wellesley, April 7.
Gilbert, Harry.—Providence, Jan. 25; New Haven, Jan. 26; Baltimore, Jan. 28; New Orleans, Jan. 31; Mobile, Ala., Feb. 1; Selma, Ala., Feb. 2.
Glenn, Wilfred.—Lowell, Mass., Jan. 25.
Gosnell, Vivian.—New York (Æolian Hall), Jan. 31.
Gottschalk, Belle.—Westfield, N. J., Jan. 29.
Grainger, Percy.—New York (Æolian Hall), Jan. 24.
Granville, Charles Norman.—Swarthmore, Pa., Jan. 24; Newark, N. J., Jan. 30.
Graveure, Louis.—Terre Haute, Ind., Jan. 21; New York (Æolian Hall), Jan. 25; Boston, Jan. 29.
Gunn, Kathryn Platt.—Washington, Jan. 25, 27; New York, Jan. 13-21; Brooklyn, March 2; Brooklyn, March 12.
Hamlin, George.—New York (Æolian Hall), March 2.
Harper, Edith Baxter.—New York, Jan. 26, 29; Middletown, Conn., Feb. 17.
Hazard, Marguerite.—New York City, Jan. 25; Mount Vernon, N. Y., Jan. 28.
Hofmann, Josef.—New York (Carnegie Hall), Jan. 29.
Homer, Louise.—New York (Æolian Hall), Jan. 28, 30.
Hubbard, Havrah (W. L.).—(Opera Talks).—Boston, Mass., Jan. 22; Winchester, Mass. (aft.), Malden, Mass. (eve.), Jan. 24; Lexington, Mass. (aft.), Dedham, Mass. (eve.), Jan. 27; Scituate, Mass. (aft.), Dorchester, Mass. (eve.), Jan. 28; Wakefield, Mass. (morn.), Concord, Mass. (eve.), Jan. 27; Lowell, Mass.

(aft.), Braintree, Mass. (eve.), Jan. 28; Exeter, N. H., Jan. 29; Medford, Mass. (aft.), Boston, Mass. (eve.), Jan. 31.
Hutcheson, Ernest.—New York (N. Y. Symphony Orchestra soloist), Jan. 23; New York (N. Y. Philharmonic Orchestra), Jan. 28.
Ingram, Frances.—Belton, Tex., Jan. 25; Houston, Tex., Jan. 27.
Jacobsen, Sascha.—Quebec, Jan. 28; Montreal, Jan. 31; Ottawa, Can., Feb. 3; Brownsville, N. Y., Feb. 6; Toronto, Feb. 18; Buffalo, Feb. 29; New York (Æolian Hall), March 4.
Jeffers, Geneva.—Providence, R. I., Jan. 23; Pawtucket, R. I., Jan. 28; New York, Feb. 13.
Jordan, Mary.—Brooklyn (Apollo Club), Feb. 29.
Kaiser, Marie.—Ridgewood, Jan. 24.
Kassmir, Sophia.—New York (Æolian Hall), Jan. 22.
Kerns, Grace.—Washington, Jan. 28.
Kindler, Hans.—Philadelphia, Jan. 26; Feb. 25.
Krueger, Adele.—New York, Jan. 26; Hoboken, N. J., Feb. 10.
Land, Harold.—Brooklyn (Academy of Music), Jan. 21; Yonkers, N. Y., Feb. 3 and 22; Newark, March 8; Trenton, N. J., March 28; New York City, Apr. 10.
Littlefield, Laura.—Brockton, Mass., Jan. 28; Belmont, Mass., Feb. 4; West Roxbury, Mass., Feb. 17.
London, Marion.—New York, Feb. 11 and 21.
McCormack, John.—Richmond, Va., Feb. 15.
Maitland, Robert.—New York (Æolian Hall), Jan. 26.
MacPherson, Louise.—New York (Æolian Hall), Feb. 10.
Malkin, Joseph.—Providence, R. I., Feb. 8; Washington, D. C., Feb. 15.
Mannes, David and Clara.—Kansas City, Jan. 24; Syracuse, Jan. 31; Rochester, Feb. 1; Norwich, N. Y., Feb. 2.
Mérol, Yolanda.—Boston, Jan. 27.
Menth, Herma.—New York (Æolian Hall), Jan. 21.
Middleton, Arthur.—New York, Jan. 27, 30.
Miller, Christine.—Waterbury, Conn., Jan. 24; Meridian, Conn., Jan. 25; Bridgeport, Conn., Jan. 26; Millbrook, N. Y., Jan. 27; New Haven, Jan. 31; Escanaba, Feb. 4; Detroit, Feb. 6; Owatonna, Minn., Feb. 15; Faribault, Feb. 16; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27; Utica, N. Y., March 2; Erie, Pa., March 3; Richmond, Va., March 6; Godfrey, Ill., March 29.
Miller, Reed.—New York, Jan. 26, 28; Brooklyn, Jan. 27.
Morrissey, Marie.—Bridgeport, Conn., Feb. 2; Wellesley, Mass., Feb. 25; Jersey City, Apr. 25; Russian Symphony tour, Apr. 25 to May 10; Detroit, May 5; Tour of Middle West, June 15 to Aug. 1.
Newcomb, Ethel.—New York (Æolian Hall), Feb. 3.
Northrup, Grace.—Syracuse, Feb. 1.
Ornstein, Leo.—New York (Æolian Hall), Jan. 22; Boston, Mass., Feb. 1.
Oulukanoff, N.—Boston, Jan. 23, Feb. 3, 9; Worcester, Mass., Feb. 12; Haverhill, Mass., Feb. 24; Exeter, N. H., Feb. 27; Worcester, Mass., March 2; Boston, March 26.
Parlow, Kathleen.—Providence, Jan. 25; New Haven, Jan. 26; Baltimore, Jan. 28; New Orleans, Jan. 31; Mobile, Ala., Feb. 1; Selma, Ala., Feb. 2.
Patterson, Eleanor E.—Cleveland, Ohio, Jan. 21; Painesville, Ohio, Jan. 24; Dayton, Ohio, Jan. 27; Richmond, Ind., Jan. 31; Wellington, Ohio, Feb. 3; Springfield, Ohio, Feb. 7; Napoleon, Ohio, Feb. 11; Kenton, Ohio, Feb. 16; Mt. Victory, Ohio, Feb. 17; Coschocton, Ohio, March 3; Shamokin, Pa., March 28.
Peege, Charlotte.—St. Louis, Feb. 6.
Pilzer, Maximilian.—New York (Æolian Hall), Jan. 24; New York (Carnegie Hall, N. Y. Philharmonic), Jan. 27; New York (Liederkrantz Society), Feb. 6.
Rio, Anita.—Lowell, Mass., Jan. 25; Syracuse, N. Y., Jan. 27.
Roberts, Emma.—Middletown, N. Y., Jan. 26; Tarrytown, N. Y., Jan. 29; Chicago, Feb. 8.
Rogers, Francis.—New York City, Jan. 29; Jan. 30; New York, Feb. 4; Boston, Feb. 6, Feb. 7; New York, Feb. 20.
Schofield, Edgar.—New York, Jan. 25; Waterbury, Conn., Jan. 28; Huntington, L. I., Feb. 1; Jamaica, L. I., Feb. 3; Buffalo, Feb. 29.
Shaw, Loyal Phillips.—Pawtucket, R. I., Jan. 28.
Simmons, William.—Newark, Jan. 21; New York, Jan. 25; Yonkers, N. Y., Jan. 29; Brooklyn, N. Y., Jan. 30.
Spalding, Albert.—New York (Æolian Hall), Jan. 27.
Spiering, Theodore.—New York (Æolian Hall), Feb. 18.
Spross, Charles Gilbert.—New York (Æolian Hall), Jan. 24; New York (Waldorf), Jan. 26; New York (Æolian Hall), Feb. 1; New York, (Mozart Society), Feb. 5.
Szumowska, Antoinette.—Brooklyn, Feb. 7.
Tollefsen, Mr. and Mrs. Carl H.—Brooklyn, N. Y., Jan. 27; New York, Feb. 3; New York, March 25.
Thompson, Edith.—Boston, Jan. 23.
Van der Veer, Nevada.—New York, Jan. 25, 26; Brooklyn, Jan. 27.
Van Vleet, Cornelius.—St. Paul, Jan. 27; Minneapolis, Jan. 28.
Verd, Jean.—Oberlin, Ohio, Feb. 14; Boston, Feb. 17; Minneapolis, Feb. 22; Detroit, Feb. 25; Buffalo, March 4; Syracuse, March 7; Baltimore, March 10; Hartford, March 14; Boston, March 21.
Volavy, Marguerite.—New York (Æolian Hall), Feb. 10.
Wakefield, Henrietta.—Englewood, Feb. 1.
Wells, John Barnes.—Waterbury, Conn., Jan. 28; New York, Feb. 3; Asbury Park, Feb. 4; Bridgeport, Conn., Feb. 9; Harrisburg, Feb. 10; New York, Feb. 12; New York (MacDowell Club), Feb. 15; New York, Feb. 28; Syracuse, March 2.
Werrenrath, Reinald.—Nashville, Jan. 21; Raleigh, N. C., Jan. 24; Richmond, Va., Jan. 26; New York (Hotel Biltmore), Jan. 28.
Wheeler, William.—Lowell, Mass., Jan. 25.
Williams, Grace Bonner.—Boston, Jan. 23; New Bedford, Mass., Jan. 25; Norwood, Mass., Feb. 2; Amsterdam, N. Y., Feb. 24; Boston, Feb. 27.

NEW YORK CONCERT CALENDAR

January

22—Young People's Symphony Concert, afternoon, Carnegie Hall.
22—Leo Ornstein, piano recital, afternoon, Æolian Hall.
22—Sophia Kassmir, song recital, evening, Æolian Hall.
23—Philharmonic Society, afternoon, Carnegie Hall.
23—Symphony Society of New York, afternoon, Æolian Hall.
24—Percy Grainger, piano recital, afternoon, Æolian Hall.
24—Maximilian Pilzer, violin recital, evening, Æolian Hall.
25—Louis Graveure, song recital, afternoon, Æolian Hall.
25—Jenny Dufau, song recital, afternoon, Princess Theater.
25—Flonzaley Quartet, evening, Æolian Hall.
26—Robert Maitland, song recital, afternoon, Æolian Hall.
26—Sinsheimer Quartet, evening, Rumbold Hall.
27—Albert Spalding, violin recital, afternoon, Æolian Hall.
27—Philharmonic Society, evening, Carnegie Hall.
27—Nyllic Chorus Society, evening, Æolian Hall (Bruno Huhn, conductor).
28—Biltmore Musicales, Hotel Biltmore, morning, soloists, Geraldine Farrar, Reinald Werrenrath, Ada Sassoli.
28—Philharmonic Society, afternoon, Carnegie Hall.
28—Symphony Society of New York, afternoon, Æolian Hall.
28—Maude Tucker Doolittle, piano recital, Rumbold Hall, afternoon.
29—Josef Hofmann, piano recital, afternoon, Carnegie Hall.
29—Dorothy Berliner, piano recital, afternoon, Æolian Hall.
29—Russian Symphony Society, evening, Carnegie Hall.
30—Philharmonic Society, afternoon, Carnegie Hall.
30—Symphony Society of New York, afternoon, Æolian Hall.
30—Maurice Beck, song recital, evening, Princess Theater.
31—Adelaide Fischer, song recital, afternoon, Æolian Hall.
31—Vivian Gosnell, song recital, evening, Æolian Hall.

Orchestras, Quartets, Choruses, Etc.

Biltmore Musicales.—Biltmore Hotel, New York (morning musicale), Jan. 28. Soloists, Geraldine Farrar, Reinald Werrenrath, Ada Sassoli.
Boston Symphony Orchestra.—New York (Carnegie Hall), Feb. 17, 19; March 16, 18.
Boston Quartet.—Boston, March 1.
Bostonia Sextette Club.—Frederick, Md., Jan. 31; Richmond, Va., Feb. 1, 2; Wilmington, N. C., Feb. 3, 4; Lynchburg, Va., Feb. 5, 7; Canton, Ohio, Feb. 8; Findlay, Ohio, Feb. 9, 10, 11; Lake Forest, Ill., Feb. 12; Ripon, Wis., Feb. 14, 15; Moorhead, Minn., Feb. 16; Duluth, Minn., Feb. 17; Mankato, Minn., Feb. 18; Jackson, Minn., Feb. 19, 21; Zumbrota, Minn., Feb. 22; Decorah, Iowa, Feb. 23; Eldora, Iowa, Feb. 24; Normal, Ill., Feb. 25; La Grange, Ind., Feb. 26; Kendallville, Ind., Feb. 28; Legonier, Ind., Feb. 29; Auburn, Ind., March 1; Evansville, Ind., March 2; Princeton, Ind., March 3; Washington, Ind., March 4; 6; Grand Rapids, Mich., March 7; Traverse City, Mich., March 8, 9; Saginaw, Mich., March 10, 11; Iton, N. Y., March 13; Hudson Falls, N. Y., March 14; Waterville, N. Y., March 15; Pulaski, N. Y., March 16.
Chicago Symphony Orchestra.—Milwaukee, Jan. 24; Madison, Jan. 25; Chicago, Jan. 27; Chicago, Feb. 1; Milwaukee, Feb. 7; Chicago, Feb. 10; Peoria, Feb. 14; Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28; Chicago, March 7; Milwaukee, March 13; Madison, March 14; Oak Park, March 20; Detroit, March 27; Cleveland, March 28; Dayton, March 29; Milwaukee, April 3; Chicago, April 4; Chicago, April 10; Aurora, April 17.
Flonzaley Quartet.—New York (Æolian Hall), Jan. 25; Boston, Jan. 27; Torrington, Conn., Jan. 28; Springfield, Mass., Jan. 31; Chillicothe, Ohio, Feb. 2; Cincinnati, Feb. 3; Chicago, Feb. 8; Joplin, Feb. 10; Georgetown, Tex., Feb. 14; Belton, Tex., Feb. 15; Baltimore, Feb. 18; New York, Feb. 19 to March 12.
Friends of Music Society.—New York (Ritz), Feb. 20.
Kneisel Quartet.—Chicago, Jan. 23; Buffalo, Jan. 24; Williamsport, Pa., Jan. 25; Brooklyn (Inst. Arts and Sciences), Jan. 27; New York (Æolian Hall), Feb. 8, March 7, 21; Philadelphia, Feb. 10; Lancaster, Pa., Feb. 11; New York, Feb. 12; Princeton, Feb. 15.
Manhattan Ladies' Quartet.—Gettysburg, Pa., Jan. 29; Birmingham, Pa., Jan. 31.
Margules Trio.—New York (Æolian Hall), Feb. 29.
Minneapolis Symphony Orchestra.—Minneapolis (Auditorium), Jan. 28, Feb. 11, March 10, March 17, March 31; Young People's Concert, Feb. 4, March 24; St. Paul (Auditorium), Jan. 27, Feb. 10, March 9, March 16, March 30; Midwinter Tour, Feb. 12-March 8; New York (Carnegie Hall), Feb. 25.
New York Chamber Music Society.—New York (Æolian Hall), Feb. 3, March 9.
New York Philharmonic Society.—New York (Carnegie Hall), Jan. 21, 23, 27, 28, 30; Feb. 4, 5, 6, 10, 11; Æolian Hall, Feb. 12; Brooklyn, Feb. 13, March 12; Carnegie Hall, Feb. 20, 24, 25, 27; March 2, 3, 5, 10, 11, 23, 24, 26.
Nyllic Chorus Society (Bruno Huhn, conductor), Æolian Hall, New York, Jan. 27.
Rich Quartet of Philadelphia.—Philadelphia, Feb. 11 and April 26.
Russian Symphony Society.—Four Concerts of Russian Music, Carnegie Hall, New York, Jan. 29, Feb. 19, March 18. Soloists—Lina Cavalleri, Lucien Muratore, Maria Kuznetsova, Evelyn Starr, Marguerite Liszniewska.
San Francisco Symphony Orchestra.—San

Francisco, Jan. 28; Feb. 4, 18, 25; March 10, 24, 31.
Shaw, Loyal Phillips.—Pawtucket, R. I., Jan. 29.
Sinsheimer Quartet.—New York (Rumbold Hall), Jan. 26; New York (Rumbold Hall), March 28; Orange, N. J., April 19.
St. Louis Symphony Orchestra.—St. Louis, Jan. 28, 29; Feb. 4, 5, 11, 12; March 3, 4, 10, 11, 17, 18; San Antonio Music Festival, Feb. 15, 16 and 17.
Stillwell, Marie.—Brooklyn, Jan. 31; New York, Feb. 5; Brooklyn, Feb. 13.
Symphony Society of New York.—New York (Æolian Hall), Jan. 23, 28, 30; Feb. 6, 11, 13, 27; March 3, 5; Brooklyn, Jan. 29, Feb. 12.
Tollefsen Trio.—Westbury, L. I., Feb. 1; Maplewood, N. J., March 16.
Young People's Symphony Concert.—New York (Carnegie Hall), Jan. 22; Feb. 5, 26; March 11.
Young People's Symphony Concert.—New York (Carnegie Hall), Jan. 22 and Feb. 5.
Zoellner Quartet.—Columbia, Miss., Jan. 21; Starkville, Miss., Jan. 22; Birmingham, Ala., Jan. 23; Montgomery, Ala., Jan. 24; Auburn, Ala., Jan. 25; Selma, Ala., Jan. 26; Jackson, Miss., Jan. 27; Brookhaven, Miss., Jan. 28; McComb, Miss., Jan. 29; Meridian, Miss., Jan. 31.

MME. EDVINA IN CONCERT

Prima Donna Departs for Long Tour of Canadian Cities

Mme. Louise Edvina, the Canadian prima donna, concluded her season with the Chicago Opera Association on Jan. 4, remaining over at the solicitation of Director Campanini in order to give an extra performance as *Maliella* in "The Jewels of the Madonna." Largely owing to the vivid portrayal of the wayward heroine by Mme. Edvina, the Wolf-Ferrari opera took on new life in Chicago this season and capacity houses were the rule whenever it was sung. At the final performance the occasion was turned into an ovation for the departing prima donna and, after taking repeated curtain calls with Messrs. Bassi and Ancona at the end of the second act, Mme. Edvina was finally left alone before the curtain. Then an eager public took boisterous advantage of the opportunity to tell her something of the pleasure derived from her singing of such rôles as *Louise*, *Fiora* and *Maliella*.

Since leaving Chicago and preparatory to her first Canadian concert tour, Mme. Edvina has been resting in New York. She was heard in a joint recital with Fritz Kreisler at the Bagby Morning Musicales of Jan. 17 and left immediately afterward for Montreal. The first concert of her tour takes place in Quebec on Jan. 28 and will be followed by others in Montreal on Jan. 31 and Ottawa on Feb. 3. After the Toronto concert on Feb. 18, Mme. Edvina and her company will leave for the West and will be heard in Winnipeg, Regina, Edmonton, Calgary, Vancouver, Victoria and Portland. Mme. Edvina's supporting company will include Hugh Allan, the Canadian baritone, and Sascha Jacobsen, violinist.

CLARENCE ADLER'S RECITALS

Pianist Greeted by Overflowing Audience at Second "Musical Intime"

The second of Clarence Adler's "Musicales Intimes" was given in the Hotel McAlpin, New York, on Wednesday afternoon of last week. The popularity of these concerts was proved by the fact that those who came late were compelled to stand, for the room was crowded to overflowing.

Mr. Adler played the D Minor Ballade and the G Minor Rhapsodie of Brahms, a Nocturne and an Etude of Chopin, and Schumann's "Scenes from Childhood." He played the Ballade with fine poetic insight, the Rhapsodie with crisp rhythm, the Etude with sparkling brilliancy and the delightful Schumann pieces with a genuine artistic understanding of the spirit that the composer intended to evoke when he wrote such lovely fragments as "A Curious Story" and "The Poet Speaks" in the Opus 15 group.

Willem Willeke, as at the first concert, shared honors with Mr. Adler. Together they played Eduard Schuett's A Major Fantasie, for piano and 'cello, and Schumann's Adagio and Allegro, Op. 70. The graceful, atmospheric Fantasie was charmingly interpreted by both artists, who played in perfect harmony. Mr. Willeke brought his fine, smooth, rich, warm tone into play in the Handel Larghetto and the Boccherini Rondo, both of which he rearranged. The appeal of the Pergolesi "Nina" was ordinary, but the piece is effective after a fashion. In the three last-named compositions the 'cellist was capably accompanied by Josef Adler.

H. B.
Calls It "Most Wonderful Paper"

To the Editor of MUSICAL AMERICA:
Yours is the most wonderful paper in the world. You have my sincere wishes for the greatest success in the New Year.
VANDA CHRISTONE.
New York, Jan. 4, 1916.

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Stars Will Twinkle in Suffrage Opera

"Melinda and Her Sisters" Musical Champion of "Votes For Women" Propaganda, Has Long List of Operatic, Stage and Society Notables In Cast—Mrs. Belmont's Libretto Given Tuneful Music By Elsa Maxwell

"I'M a little love letter, and I should have known better"—down "center stage" comes Mrs. G. J. S. White, followed by a troop of this season's New York debutantes, chanting the woes of the bad little love letter that lost itself, while the staid piano at Mrs. Oliver H. P. Belmont's suffrage headquarters, at 13 and 15 East Forty-first street, shivers at being obliged to give forth frivolous love music in place of stirring appeals to rally 'round the yellow banner.

It was the first rehearsal for Mrs. Belmont's suffrage operetta, "Melinda and Her Sisters." Yes, indeed! The "cause" that has been argued from the platform, talked from automobiles, declaimed from the stage and swallowed with afternoon tea is now to be warbled by opera stars, concert singers and society buds—the suffrage opera is with us!

When the MUSICAL AMERICA representative reached the scene, Marie Dressler—who will be seen as Mrs. John Pepper—was telling the butler, Addison Mizner, that his style of "buttlng" was particularly bad, and wouldn't he "try it over again, like a nice man?" Then the "love letter" chorus attracted her attention, "You do it charmingly, my dears, charmingly; now see if you can get it across a little stronger."

Mrs. White protests that she can't do her dance the way it's planned. "Don't borrow trouble, my dear," is Miss Dressler's sage advice, "go ahead and practice the way you can do it, then tell the instructor about it."

Miss Maxwell's Contribution

In the meantime Elsa Maxwell, writer of musical revues, who has done the lyrics, composed all the music and is running the show, was trying to find out what time a group of debutantes could take from ice skating, afternoon teas, opera, the theater and dinner dances to rehearse, reminding them that "there's really only one month to do it in, you know."

"We've done worse in a month," commented one Newport matron, as she hastily got in line for the "telephone" chorus.

Atalanta, the girl who "speaks two languages—English and profane," and goes in for sports, was chatting in one corner with a male member of the cast about the Black and White ball at Sherry's.

"Where's Mme. Alda, she was to be here this afternoon?" demanded some one. Opera rehearsals were the reason assigned for the absence of the Metropolitan star, who is to appear in the picturesque rôle of Molly Pepper, and "David Bispham's out of the city, but he'll be here in time."

Pretty Dorothea Bigelow, who has come back from London and Paris to do Debussy things in New York and Washington drawing rooms this winter, was



Center Picture: Mrs. O. H. P. Belmont and Elsa Maxwell, Librettist and Composer, Respectively, of "Melinda and Her Sisters." Rehearsal Impressions by Gianni Viafora. Upper Left Hand Corner: Mrs. White Leading the "Love Letter" Song; Upper Right Hand: Marie Dressler, Showing the Chorus How to "Get It Across"; Lower Left: Elsa Maxwell Is Satisfied with Progress; Lower Right: Mrs. Belmont Doing a Little "Watchful Waiting"

humming over her "Dream Song," a satire on modern French music, which Miss Bigelow is to do with Albert Lindquist, tenor, and Elsa Maxwell was all over the place, encouraging every one, assuring them they had plenty of time if they worked hard enough and singing through some of the parts for the beginners.

Her Songs in Recital

Miss Maxwell's sunny smile hasn't become any the less sunny in her eight years' absence in England. Why should it? Her musical revue, "Ladies First," is one of the London successes this season, and she has a whole group of songs that are making hits in England. Some of Miss Maxwell's best known songs, "Tango Dream," the "Sum of Life" and "The Singer," are being done this winter by Grace La Rue, who included a group of the Elsa Maxwell songs on the recital program she gave recently in the Little Theater in Philadelphia. Miss Maxwell had just arrived in New York bound California-ward—she's a native daughter of the Sunset State—when Mrs. Belmont made her stop off to do the music for "Melinda."

"Melinda and Her Sisters" will be done at the Waldorf on Feb. 18, with an all-star cast that includes Mme. Frances Alda of the Metropolitan Opera Com-

pany, who will be seen as Molly Pepper; David Bispham, who has consented to put aside his Beethoven rôle "just once" to be seen as Mr. John Pepper; Marie Dressler, Marie Doro, Emmy Wehlen, Felice de Gregoria, Dorothea Bigelow, Albert Lindquist, Maud Kahn, daughter of Mr. and Mrs. Otto Kahn, who will be one of the dancers; Kathryn Bache, another of this year's debutantes, will be seen as the Spirit of Modern French Music; Dorothy Gordon Fellowes, niece of the Marquis of Dufferin, is another "daughter" and Pauline Disston of Philadelphia will appear as Orchestra, the Castle expert. Others taking part are:

Mrs. Charles Oelrichs, Marion Trevor, Louise Trevor, Margaret Erhardt, Adelaide Sedgwick, Irene Sedgwick, Guendoline King, Florence Guilbert, Mrs. Beverly Robinson, Ruth Draper, Audrey Osborn, Kenneth Keeling, Mrs. Philip Bencard, Josephine Hall, Ruth Cunningham, Philip Bencard, Kenneth Hall, Mrs. Rutherford Stuyvesant, Irving Beebe, Mrs. Harry Oelrichs and Ernest de Weerth.

The "Melinda" music is of the singable, tuneful variety, warranted to melt the heart of the most bitter "anti," and put her, him or them in tune with the "Votes for Women" propaganda. M. S.

PEACE IN BOSTON SYMPHONY

Rumor of Disagreement Between Dr. Muck and Mr. Higginson Denied

A dispatch of Jan. 14 from Boston to the New York Herald says: Rumors that Dr. Karl Muck, conductor of the Boston Symphony Orchestra, had had a disagreement with Henry L. Higginson, founder of the orchestra, and that this was the reason why he did not conduct the orchestra in Brooklyn on last Friday night, were denied to-night. Dr. Muck is still ill of grip. Mrs. Muck said:

"Any stories of disagreement between Dr. Muck and Mr. Higginson are ridiculous, absurd. Dr. Muck is ill, and his physician has ordered him to remain in bed."

Mr. Higginson also denied the rumors. William H. Brennan, of the business management of the orchestra, said: "Rot and nonsense. Dr. Muck is ill. There has been no disagreement."

Opera Singers Injured in Iowa Train Wreck

Among the thirty-three persons injured in an Illinois Central train wreck between Gaza and Primghar, Iowa, on Jan. 17, according to Cherokee despatches, were a number of the principals and chorus of the De Koven Opera Company. Phil Branson, a singer from New York, received serious cuts and bruises. The New York Times states that the following members of the opera company were injured, though not seriously: E. G. Wall, New York; Grace Wall, Luigi E. De Francisco, New York; Mrs. Phil Branson, New York; Sol Solomon, New York; Gene Hendrick, New York; Herbert Waterous, New York; Amy Wall, New York; Josephine Valis, Cincinnati; Manuel Valis, Cincinnati; Mrs. H. E. Smith, Binghamton, N. Y., and H. E. Smith. The train left the rails and plunged twenty feet into a creek.

Metropolitan Company May Undertake Tour in "Siegfried"

In addition to its already announced open-air performance of "Siegfried" by Metropolitan Opera artists in the Yale Bowl at New Haven next May, it is possible that a series of performances of Wagner's opera will be given in other cities. The plan is to make a tour through the Middle West. The artists probably will be Mme. Gadske as Brünnhilde, Mme. Schumann-Heink as Erda, Mr. Sembach as Siegfried and Mr. Reiss as Mime. The others are to be announced later. Mr. Bodanzky will conduct all performances on the tour.

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When I come to think that your paper, with its articles, essays, news from all over the world, with its pictures, beautiful supplements, comes to me regularly for less than four cents a week, I can scarcely express my satisfaction and astonishment!

First I read "Mephisto," then the "Foreign News," then the "Open Forum"; then I begin at the beginning and read it, from page to page, to the end.

Best regards,

(Miss) EDITH S. BARNES.
New York, Jan. 10, 1916.

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